SECHS ETUDEN

FÜR

PIANOFORTE

VON

LOUIS BRASSIN

REVIDIRT VON OTTO NEITZEL.

27494. PR. n. M. 3.—

Aufführungsrecht vorbehalten.
Eigenthum der Verleger.

LONDON
SCHOTT & Cº

MAINZ
B. SCHOTTS SÖHNE

BRÜSSEL
SCHOTT FRÈRES

PARIS
EDITIONS SCHOTT

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Vorbemerkung.

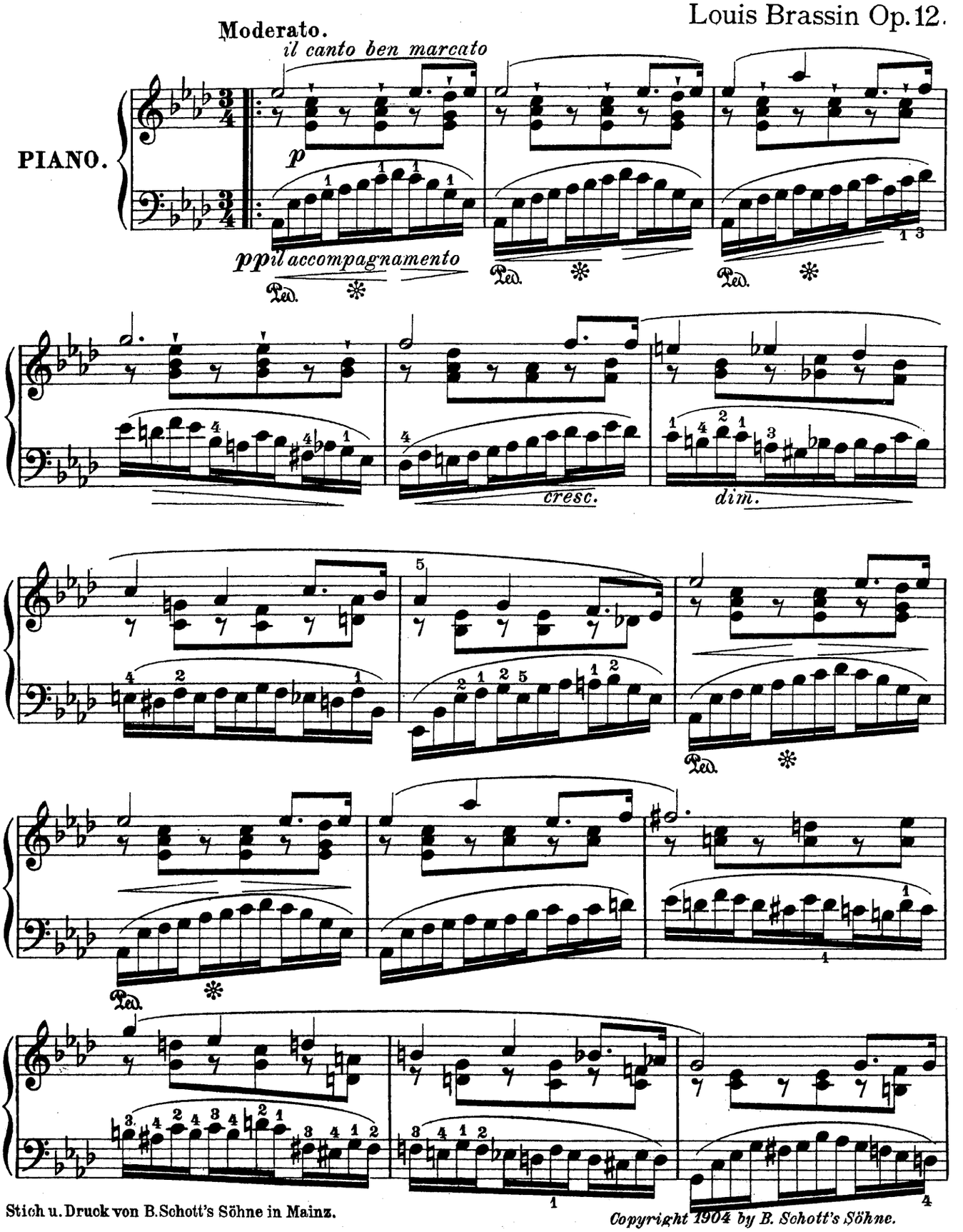
Die zwölf Concertetüden des verstorbenen bedeutenden Pianisten und Clavierpädagogen Louis Brassin haben ein eigenthümliches Schicksal erfahren. Ihre Entstehungszeit fällt, wie ein Zusatz zur ersten Etüde beweist, ins Jahr 1859; das Haus Schott beeilte sich, sie zum Verlage zu erwerben. Nachdem sogar die Platten gestochen waren, kamen dem damaligen Inhaber des Hauses, vielleicht im Hinblick auf die beliebten zwölf Etüden von Thalberg, Liszt, Henselt und gar die zweimal zwölf von Chopin, allerlei Bedenken an der Zweckmässigkeit der Veröffentlichung, er liess die Manuscripte nicht allein als „schätzbares Material" in sein Archiv wandern, sondern auch die Platten wieder einschmelzen. Eine auf Veranlassung des jetzigen Inhabers der Firma von dem Herausgeber unternommene Durchsicht erweckten in diesem die Ueberzeugung, dass sich in den beinahe 50jährigen Etüden ein auch heute noch nicht überholtes äusserst werthvolles Studienmaterial in anmuthender Form darbietet und dass diese Etüden zu denen der genannten Meister eine erspriessliche und anregende Ergänzung bilden. Die zweite Etüde, welche die schnelle Wiederholung der nämlichen Taste mit dem gleichen Finger durchführt, behandelt sogar in eigenartiger Weise einen Zweig der Technik, der durch Bülows gar zu einseitig durchgeführte Förderung des Fingerwechsels bei wiederkehrender Taste, der Vernachlässigung anheimgefallen ist. Mögen die Etüden, von denen zunächst die erste Hälfte der Oeffentlichkeit übergeben wird, den Lehrenden zu geneigter Prüfung, den Lernenden zu aufmerksamem und gründlichem Studium empfohlen sein.

Köln, 1. September 1903.

Dr. Otto Neitzel.

ETUDE
I.

Louis Brassin Op. 12.



Stich u. Druck von B. Schott's Söhne in Mainz.

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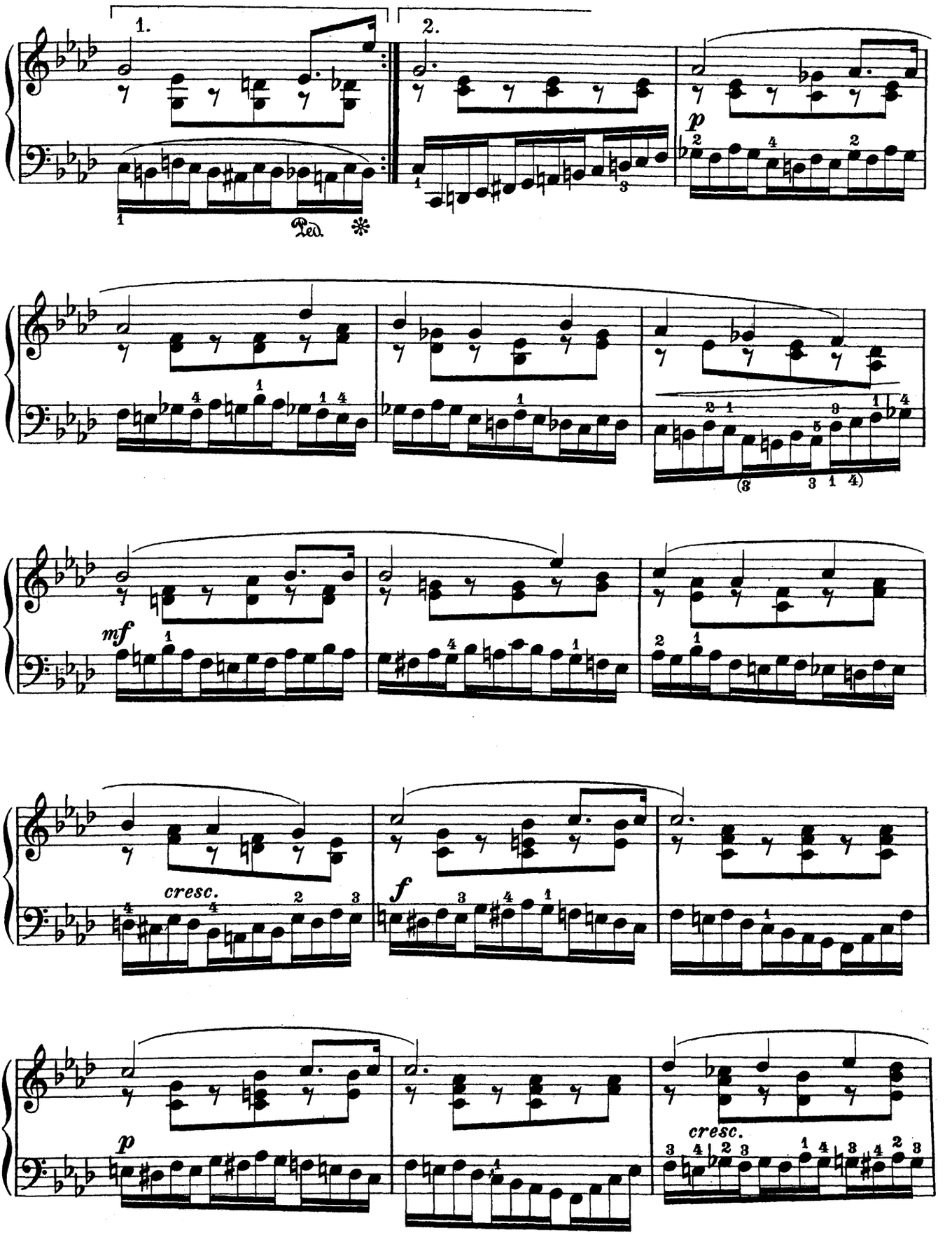
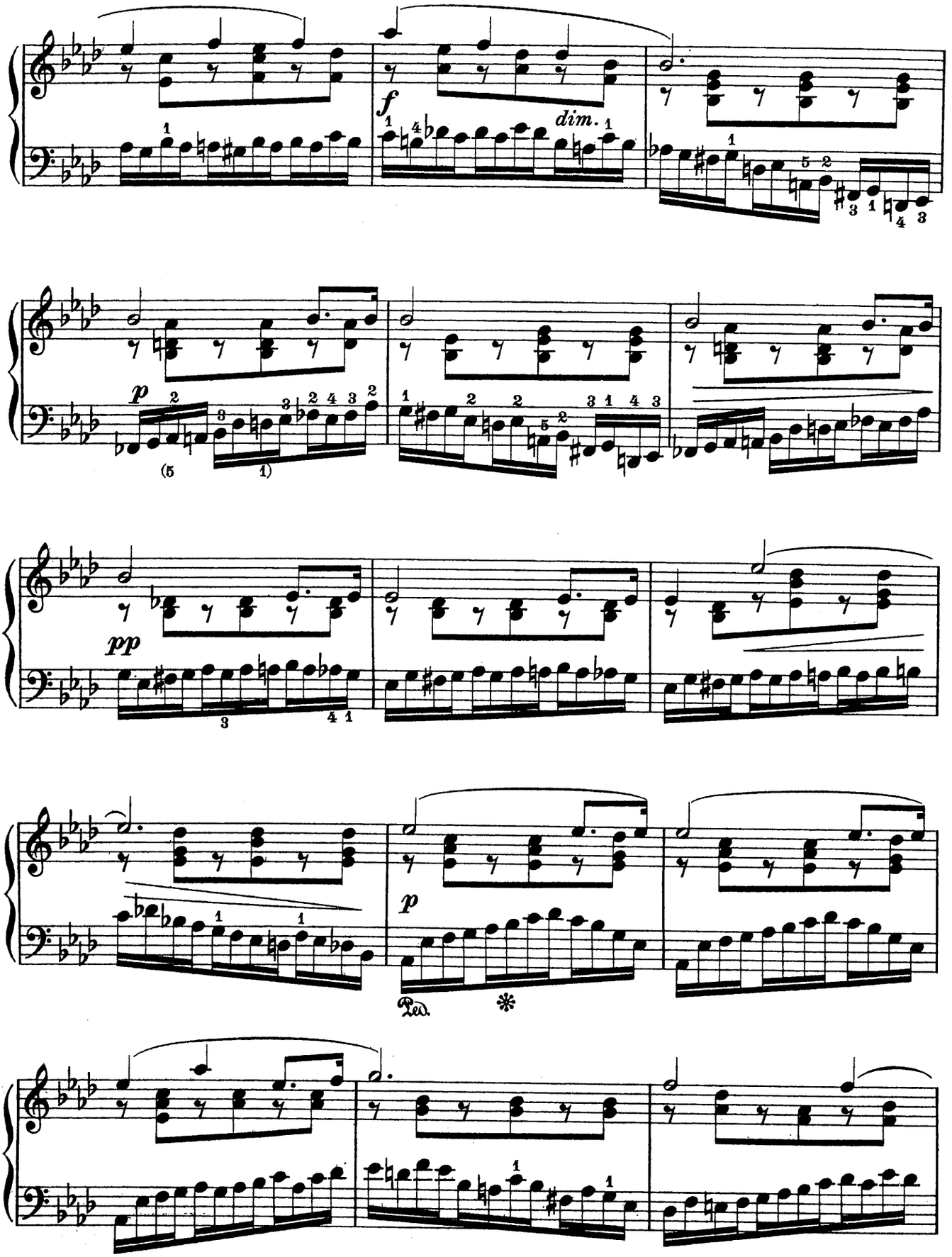
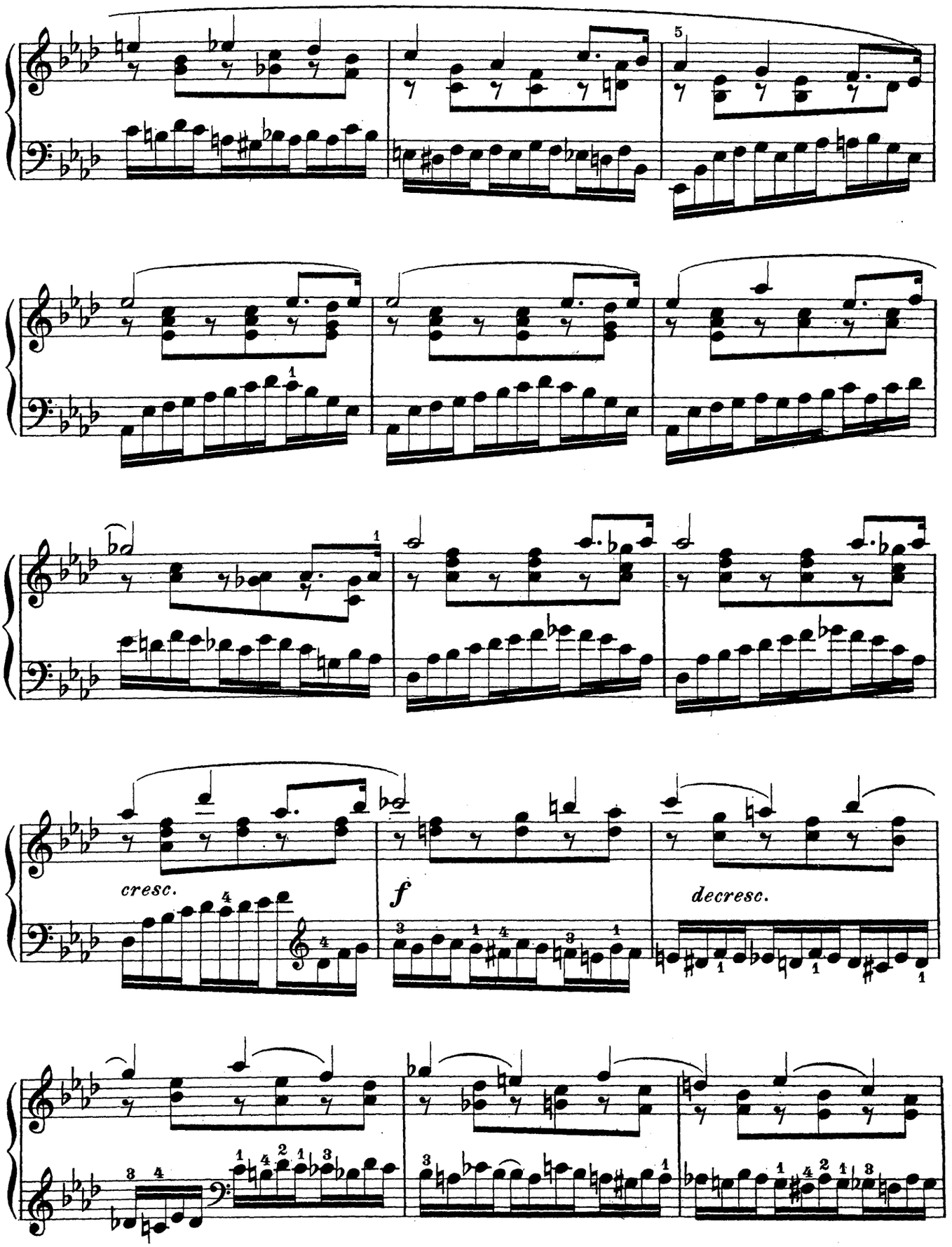
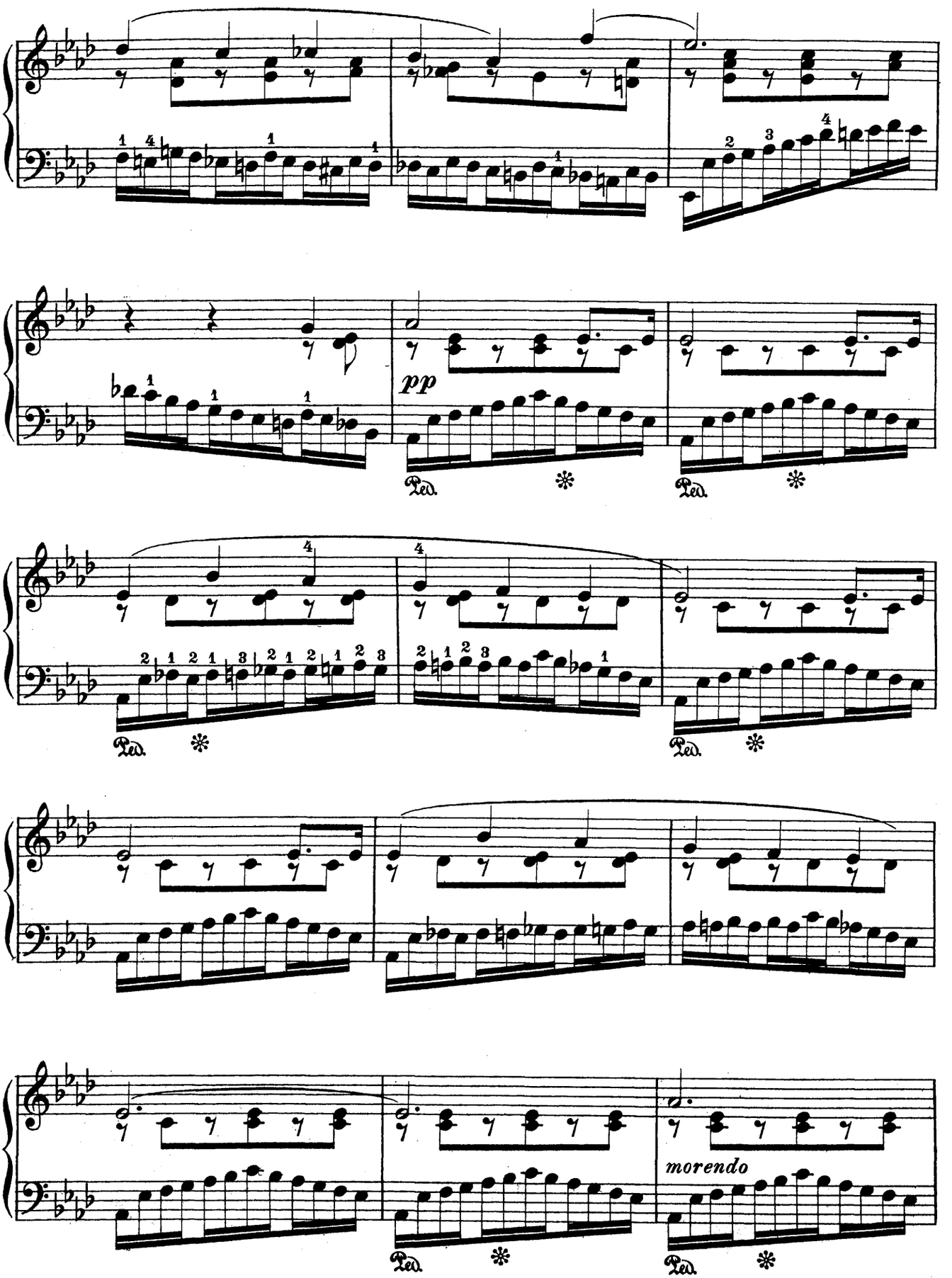
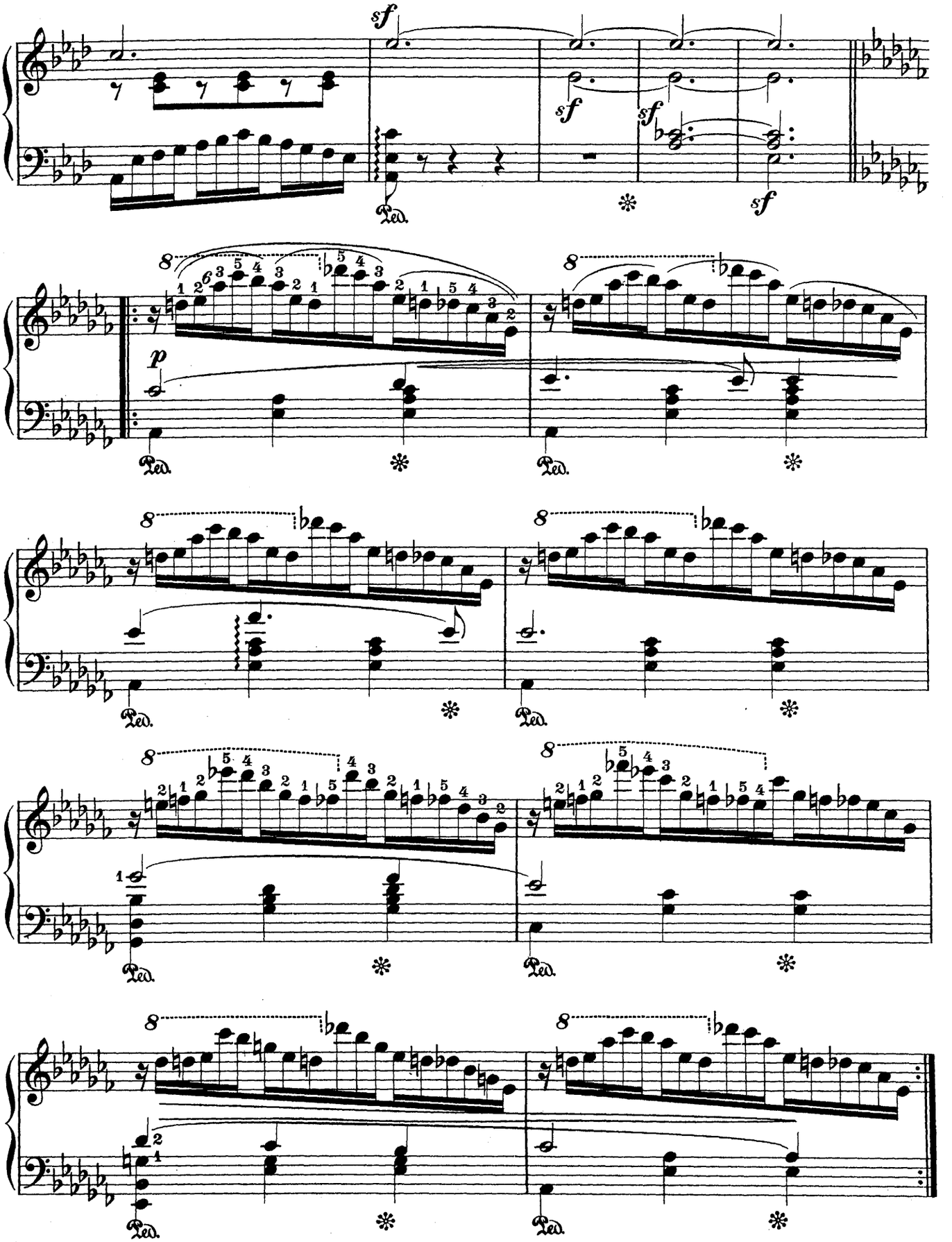
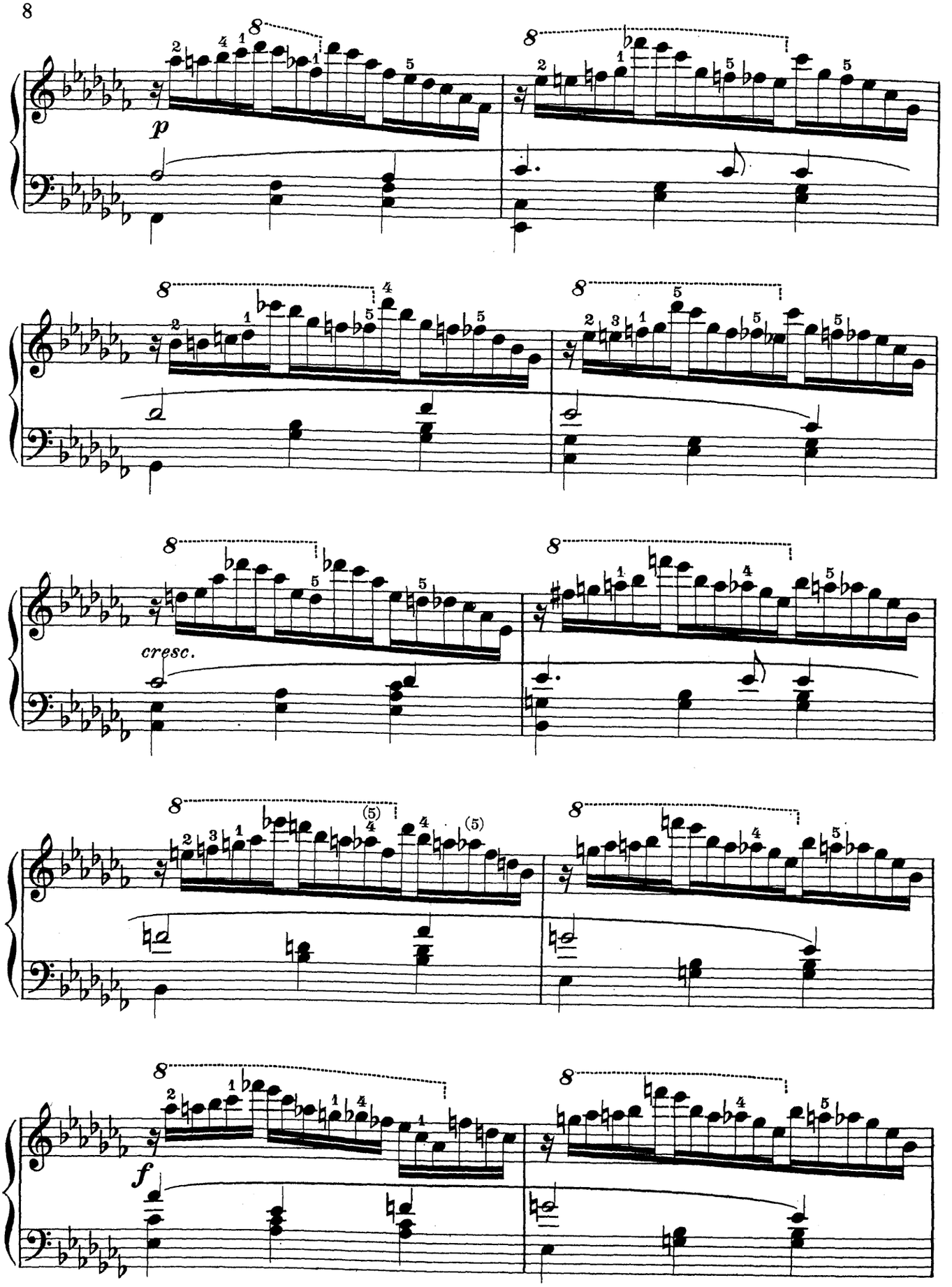

1.
2.
p
Ped.
*
mf
cresc.
f
p
cresc.

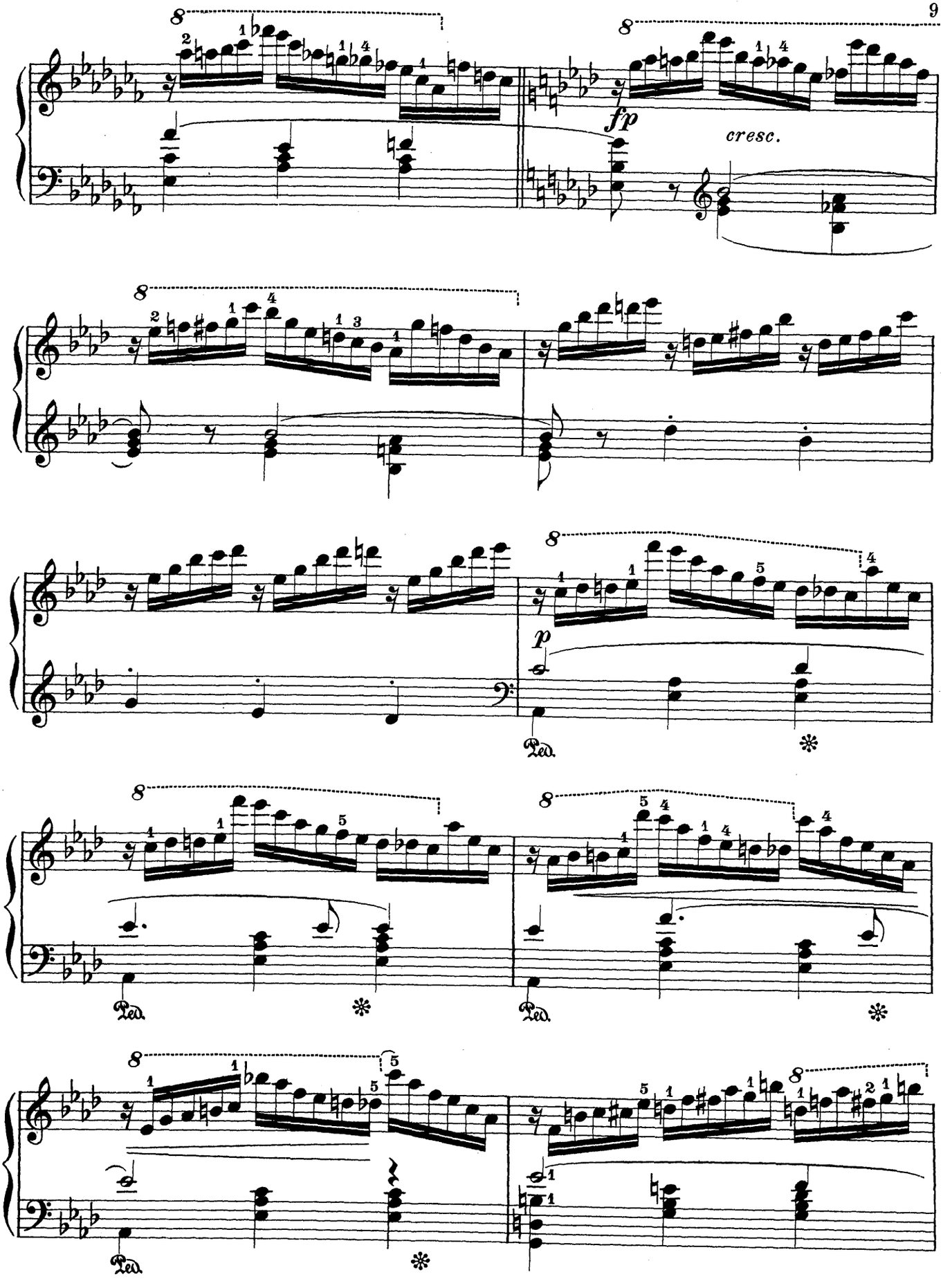

f
dim.
p
pp
p
Ped.
*

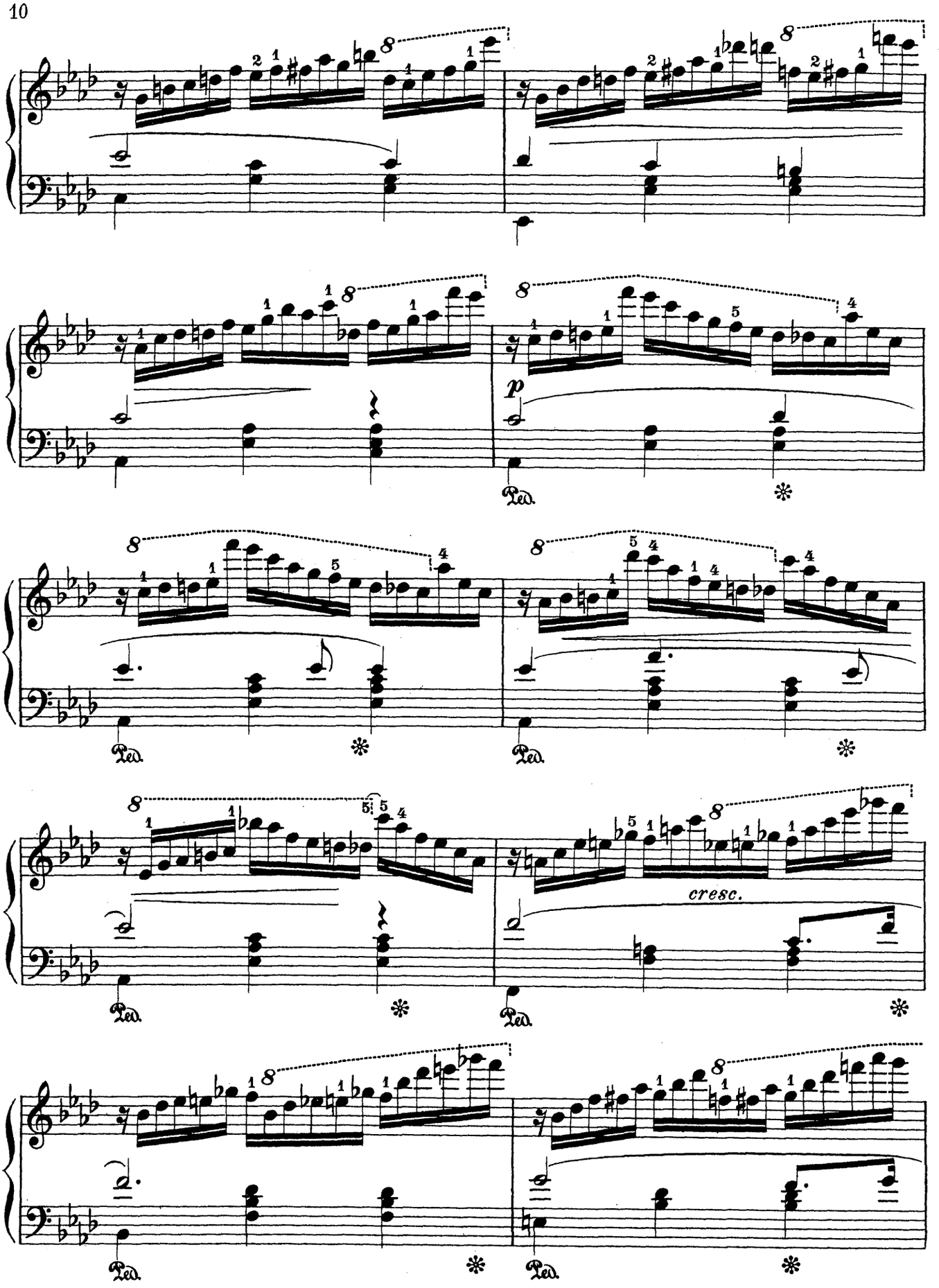

cresc.
f
decresc.

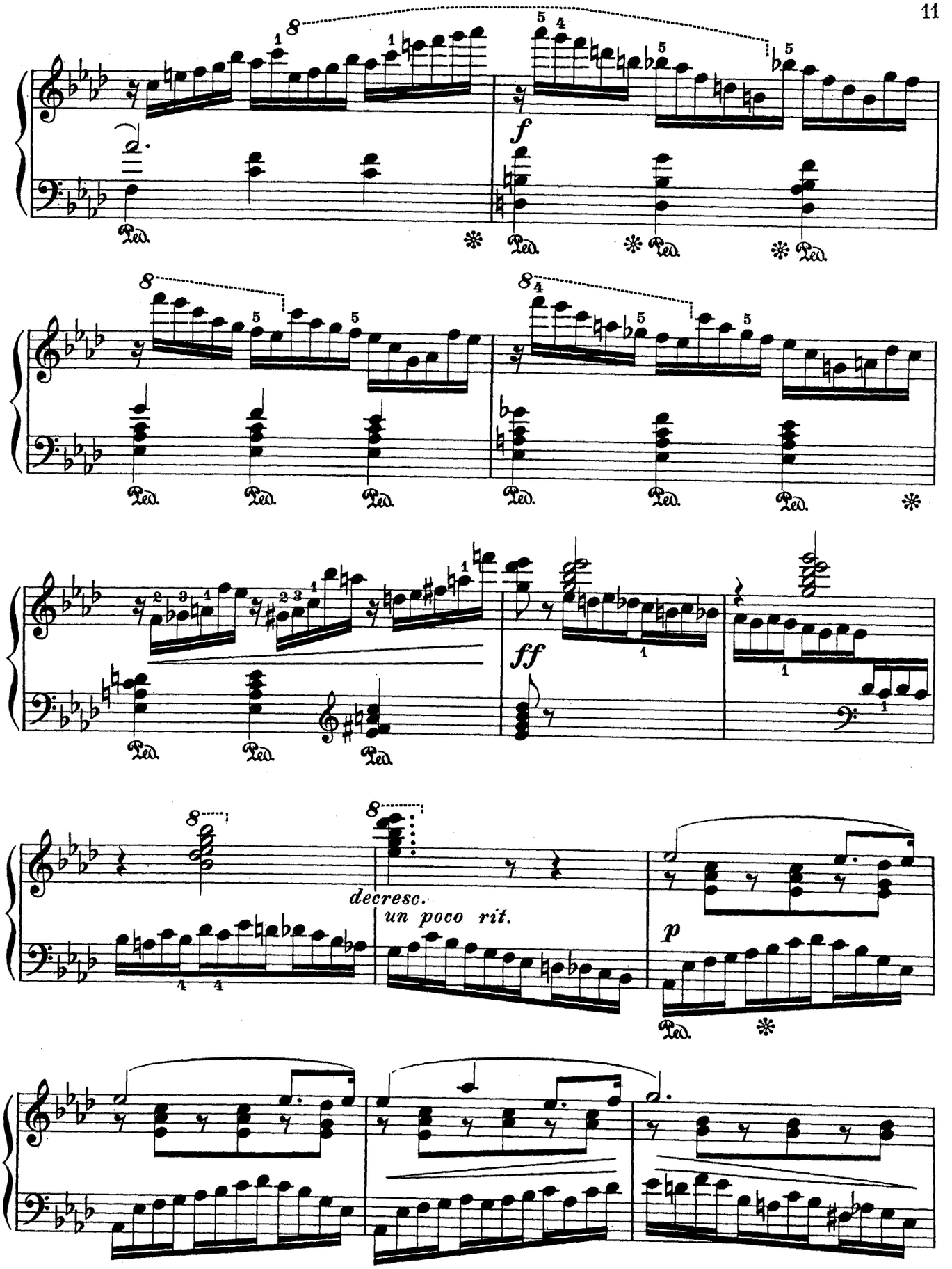

pp
Ped.
morendo

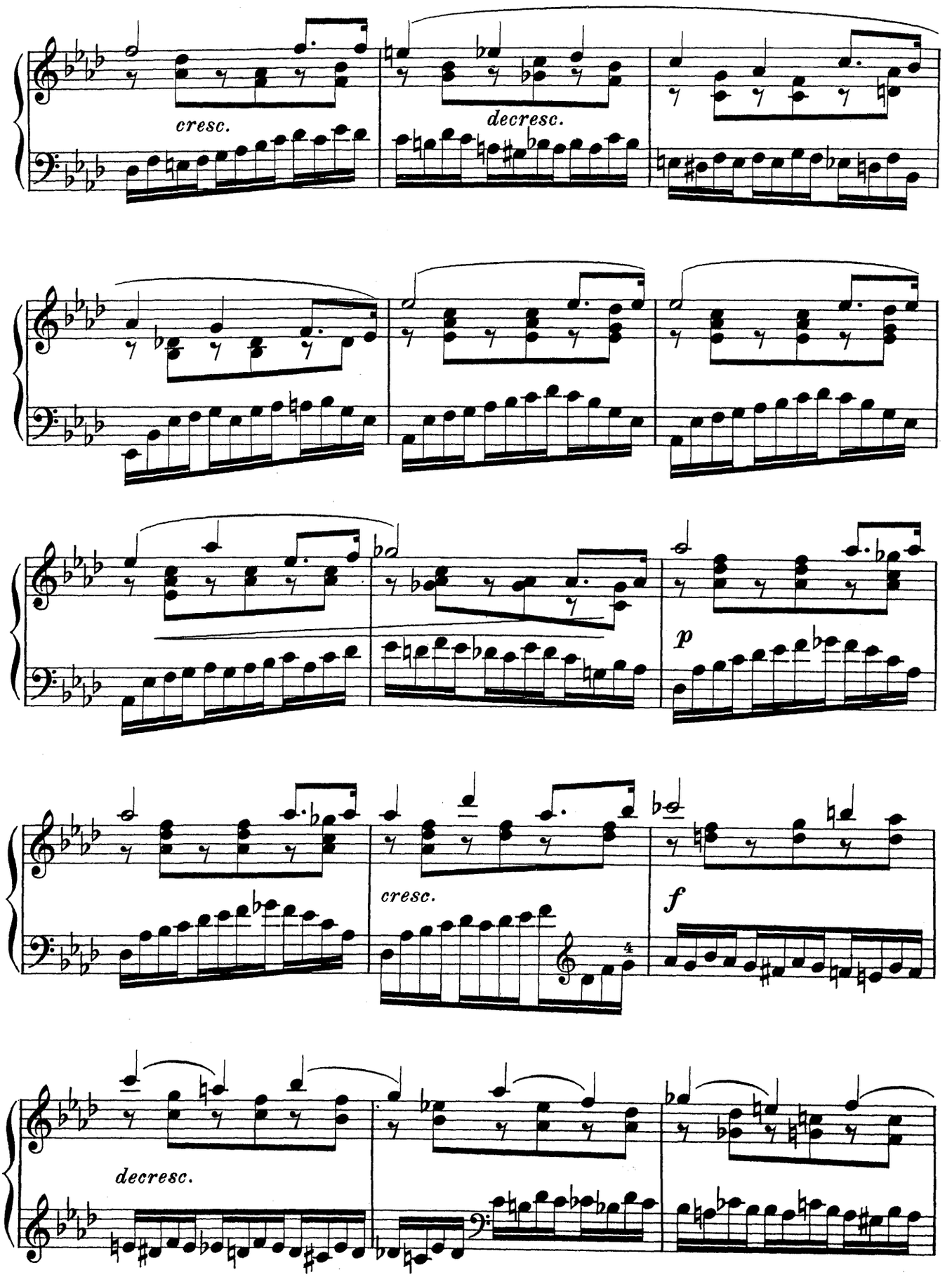

sf
sf
sf
sf
p
8
Ped.
*

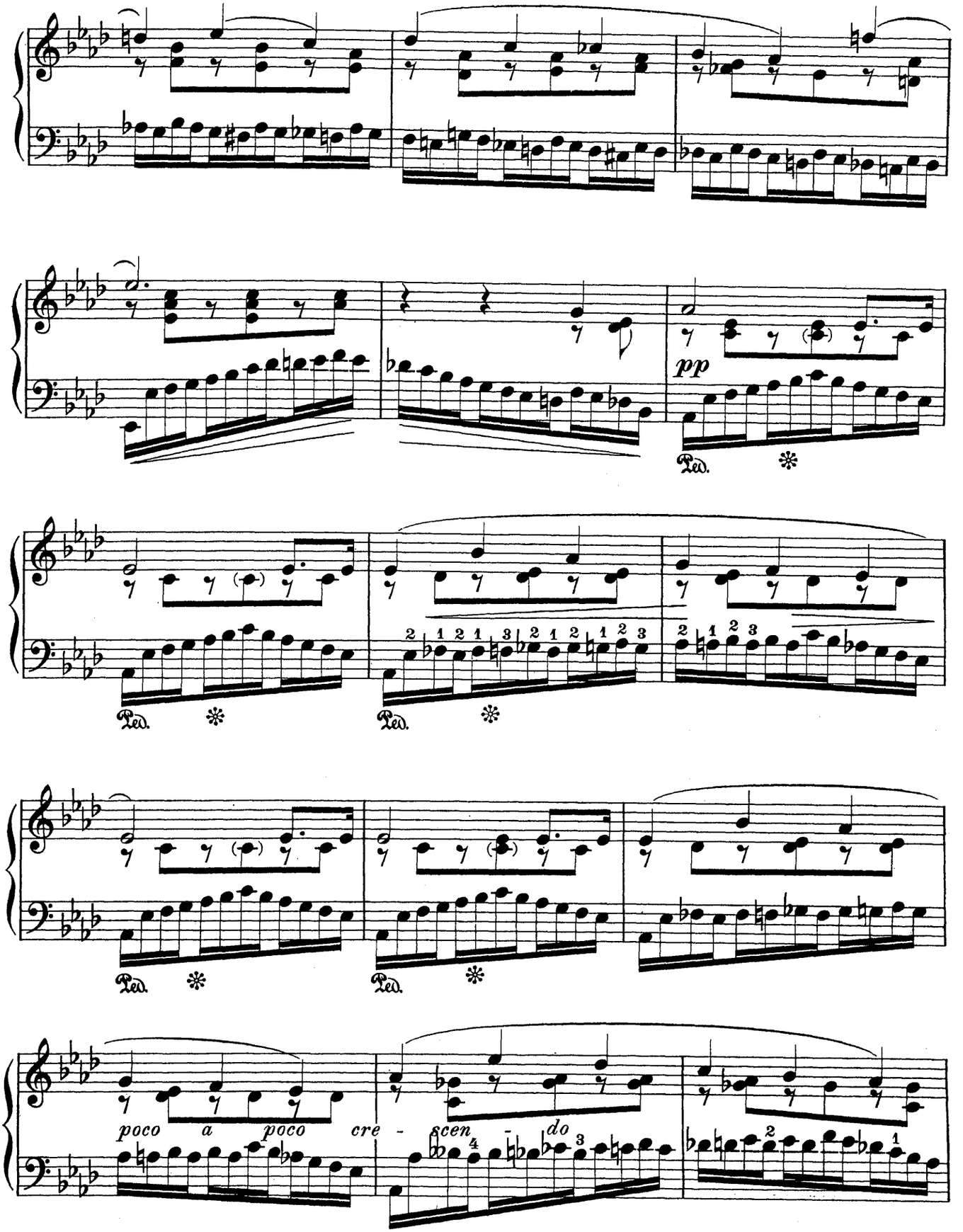

p
cresc.
f

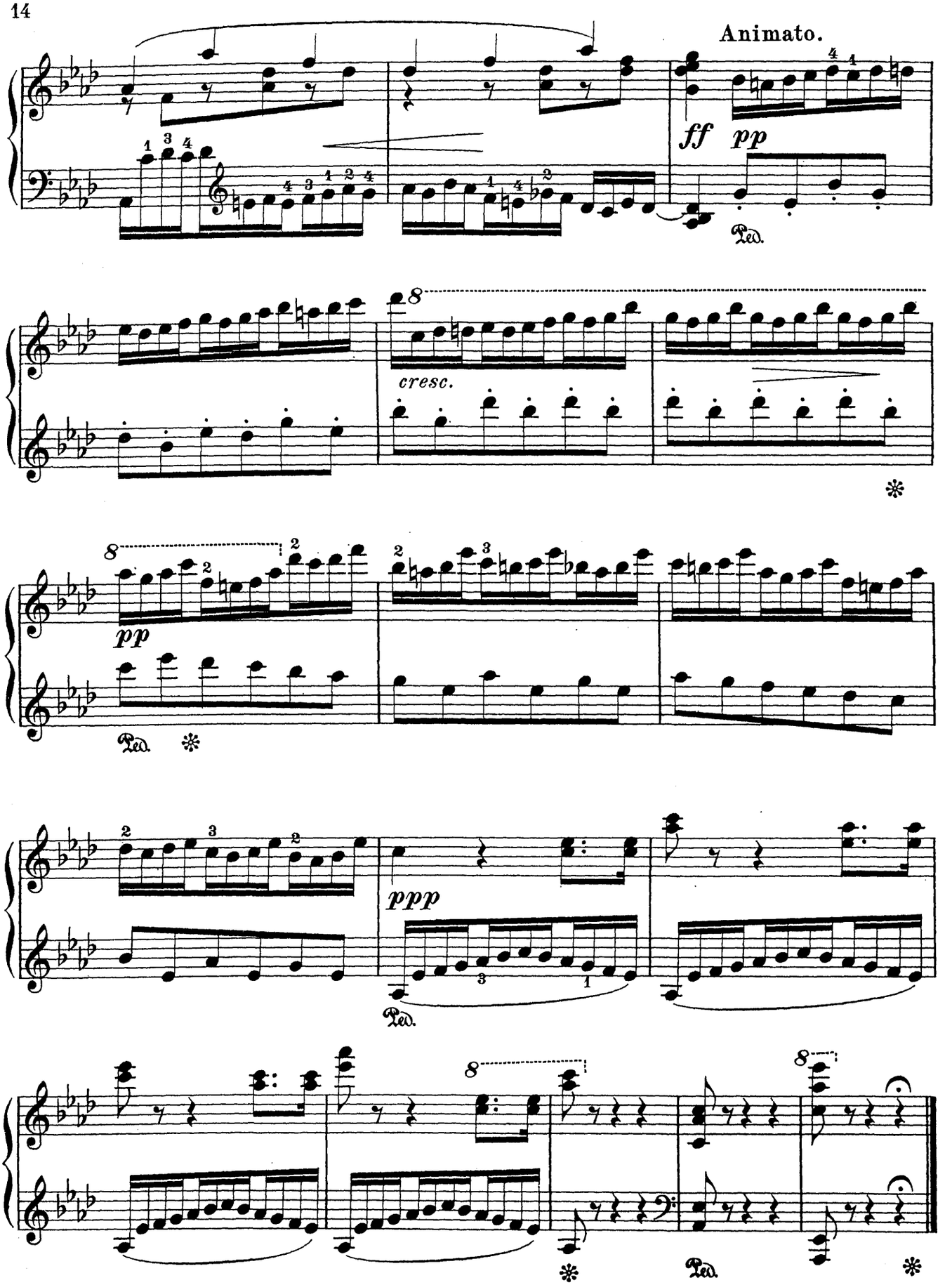

fp
cresc.
p
Ped.
Ped.
Ped.
Ped.


p
cresc.

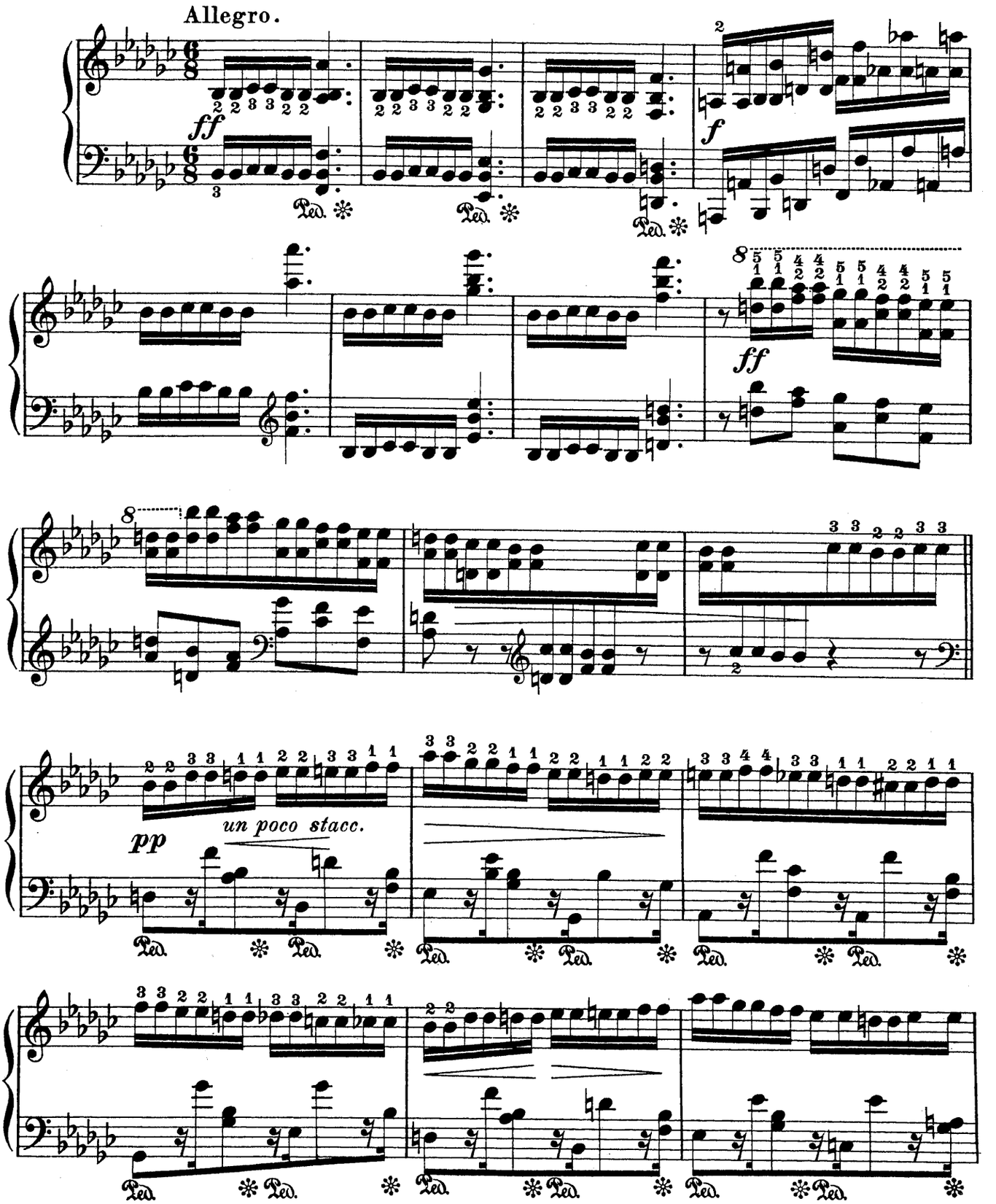

f
ff
decresc.
un poco rit.
p
Ped.

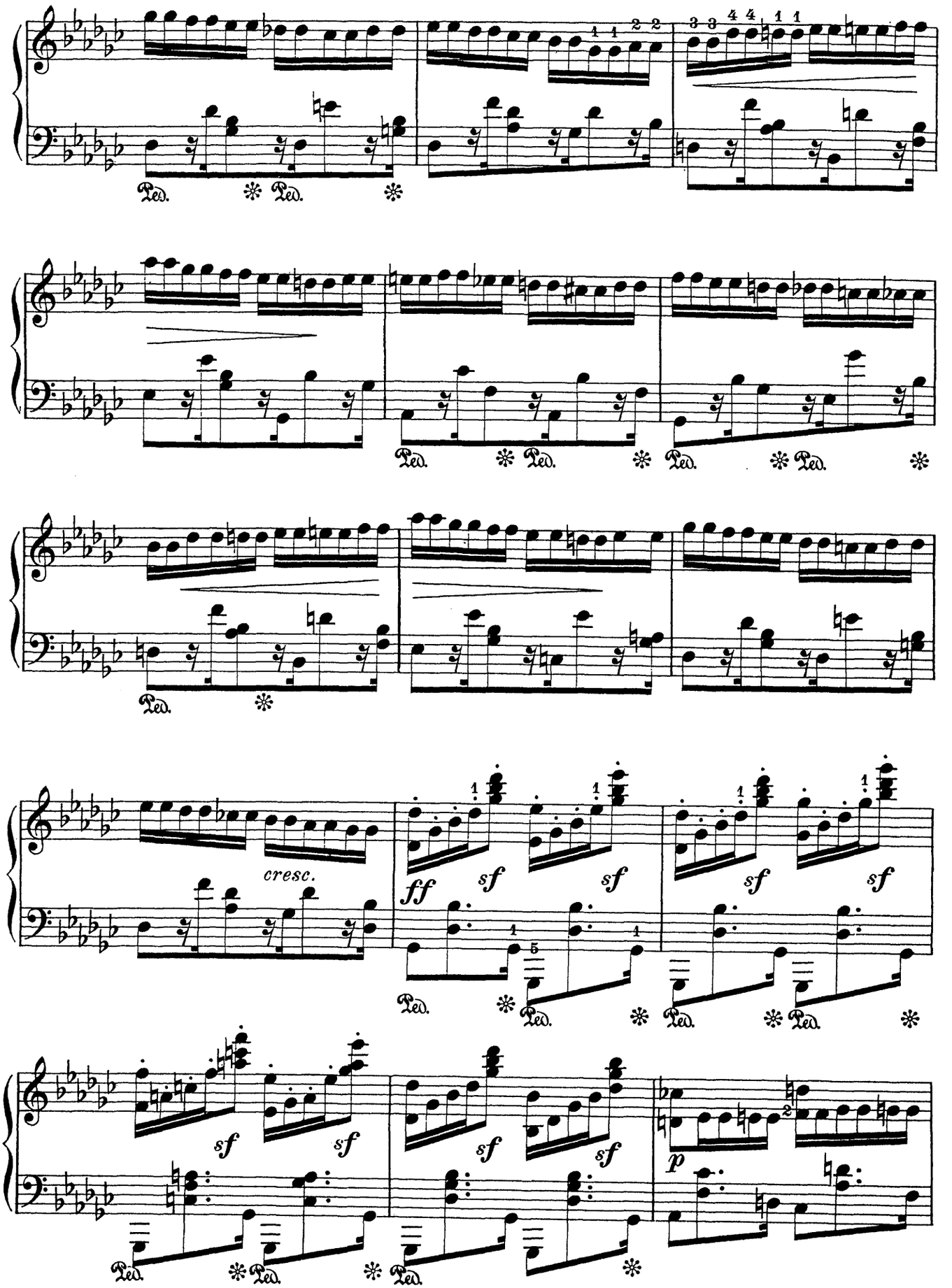

cresc.
decresc.
p
cresc.
f
decresc.

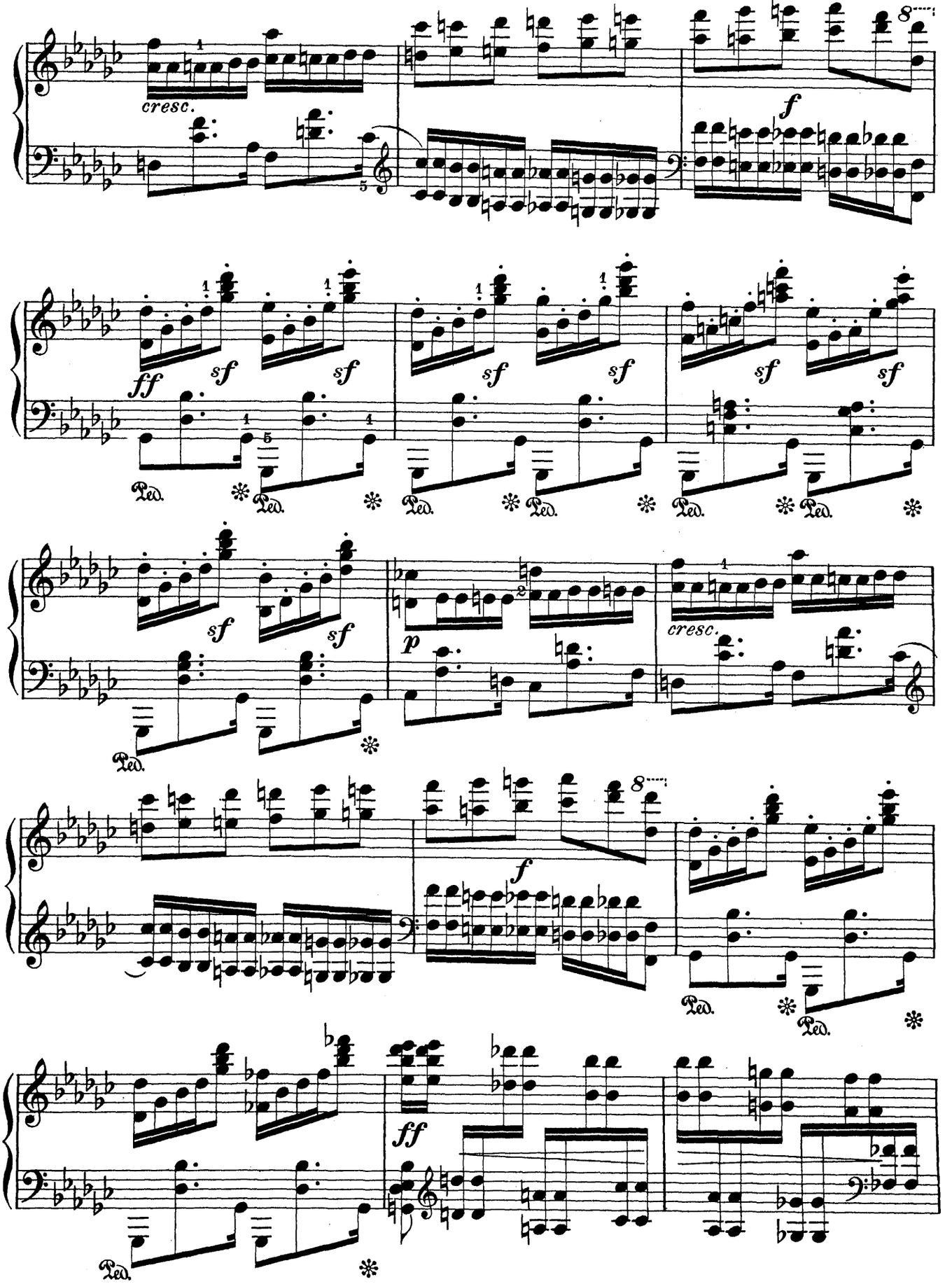

pp
Ped.
poco a poco cre - scen - do

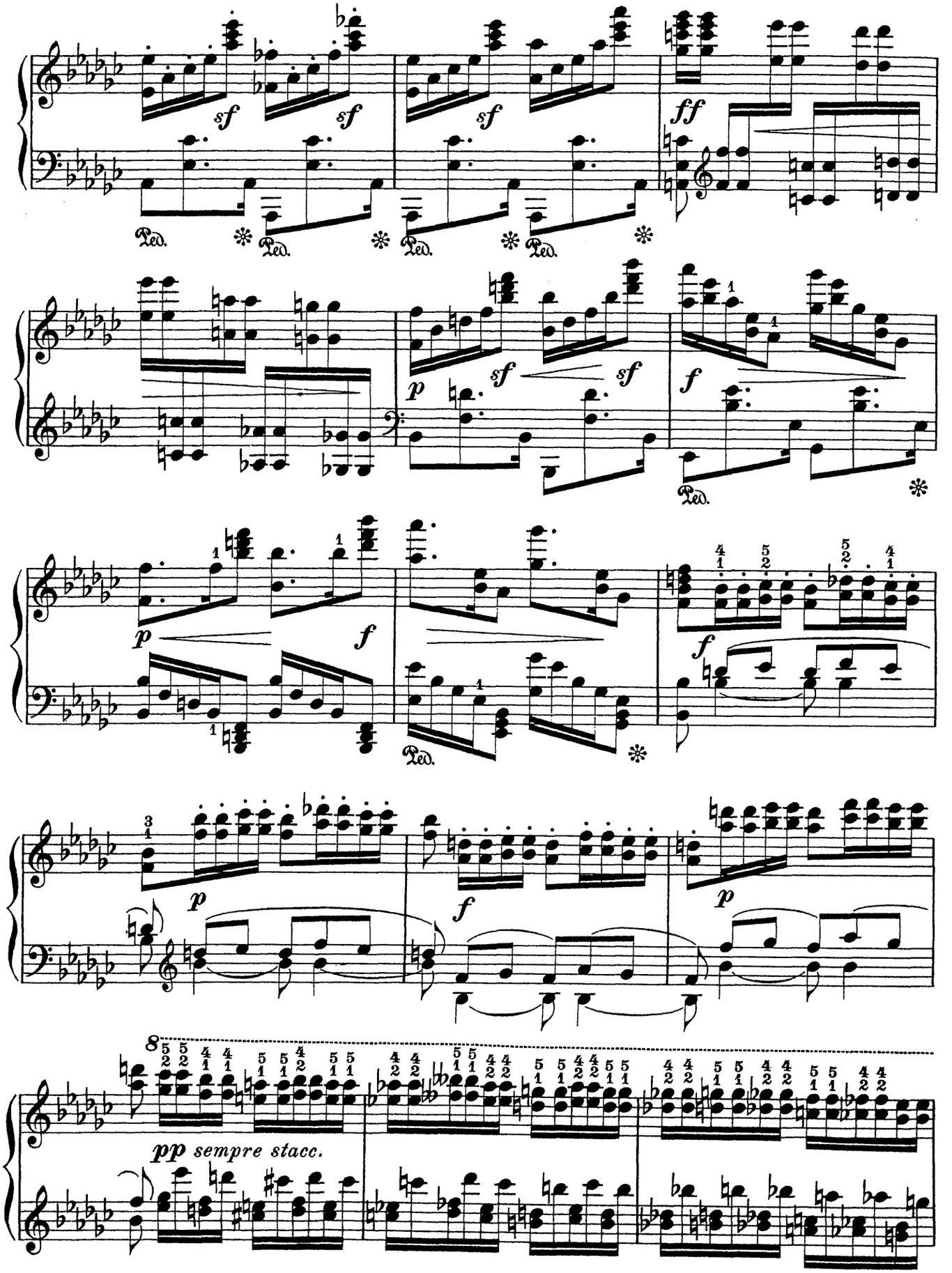

Animato.
ff
pp
Ped.
8
cresc.
pp
ppp

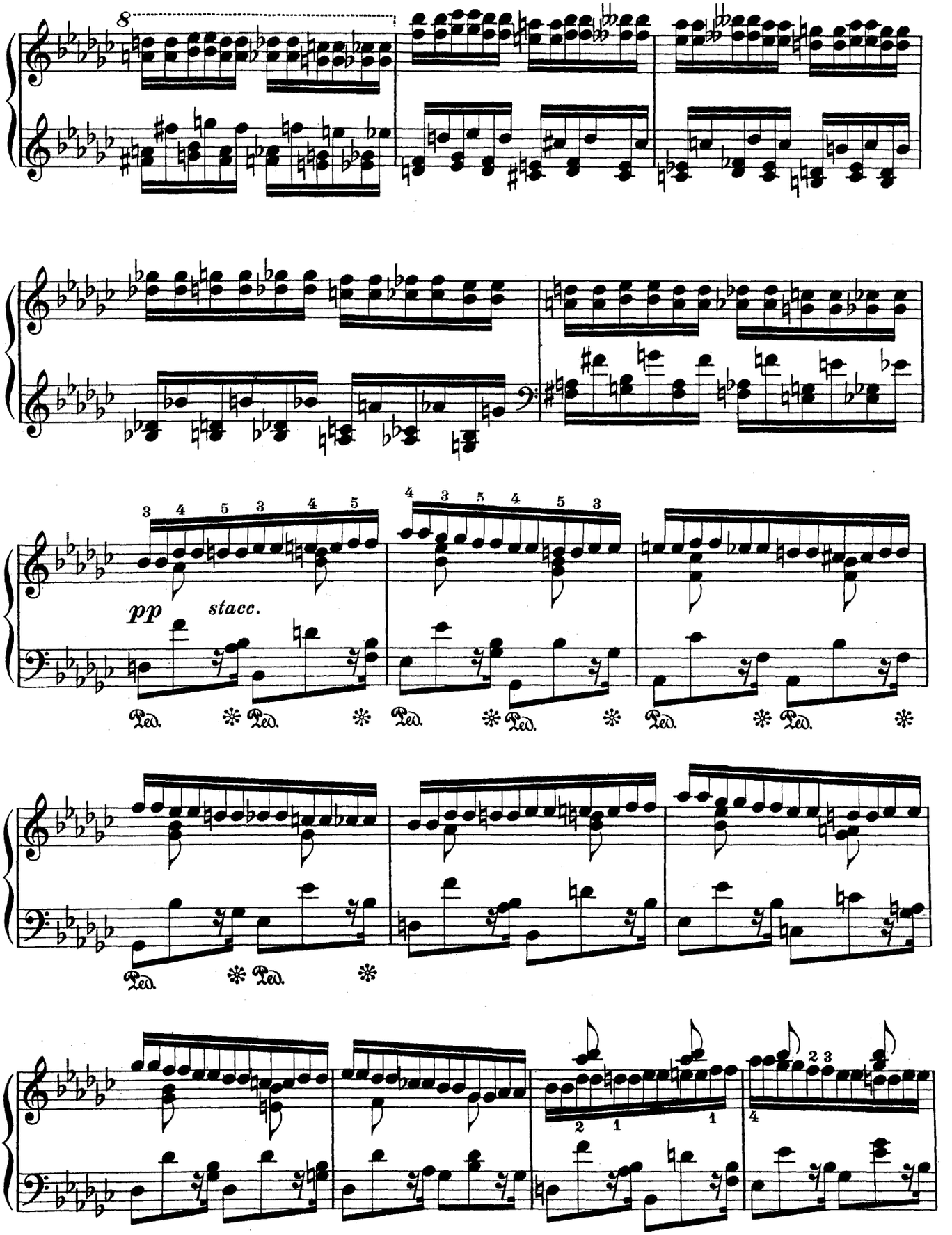
ETUDE
II.

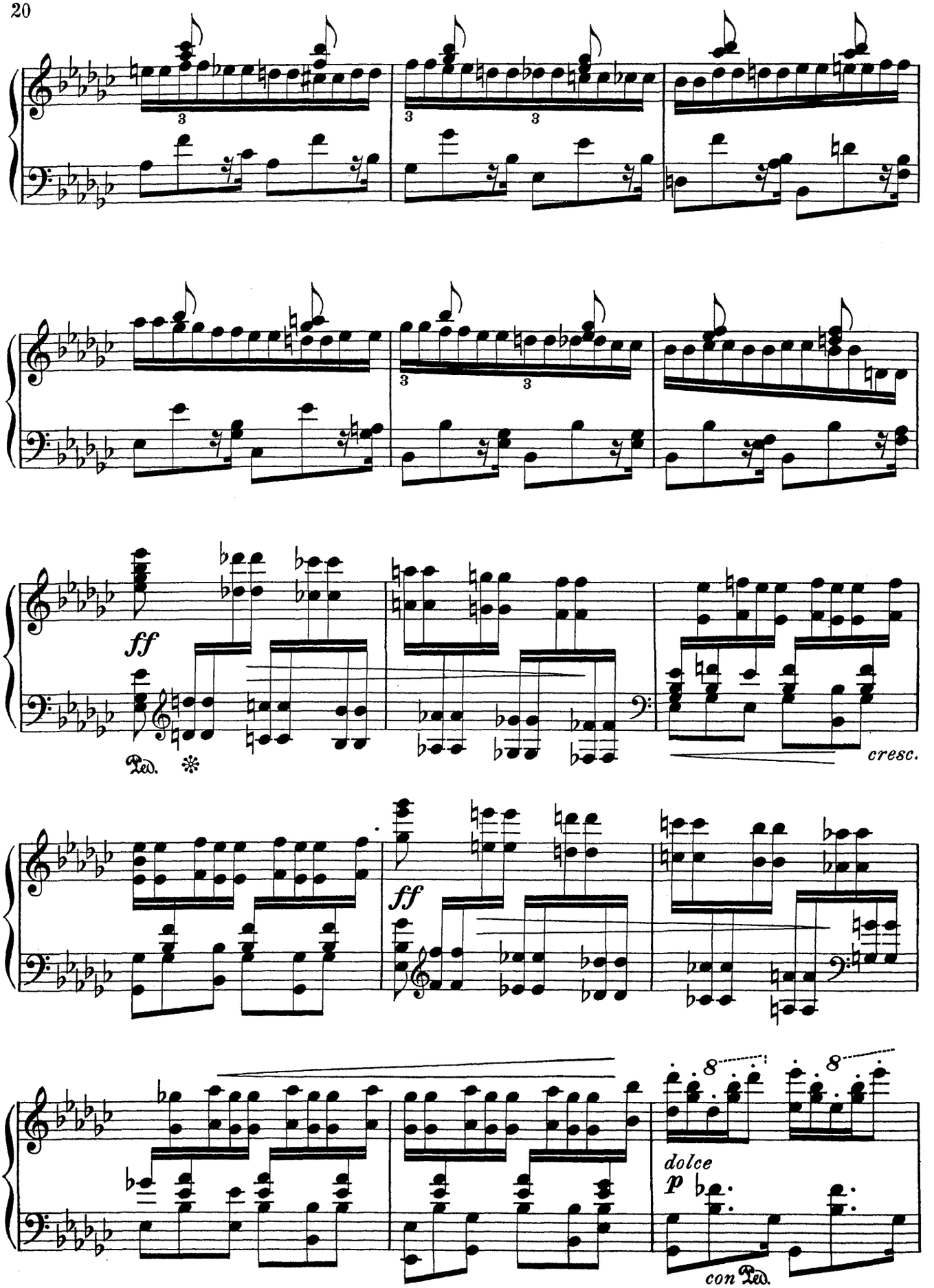


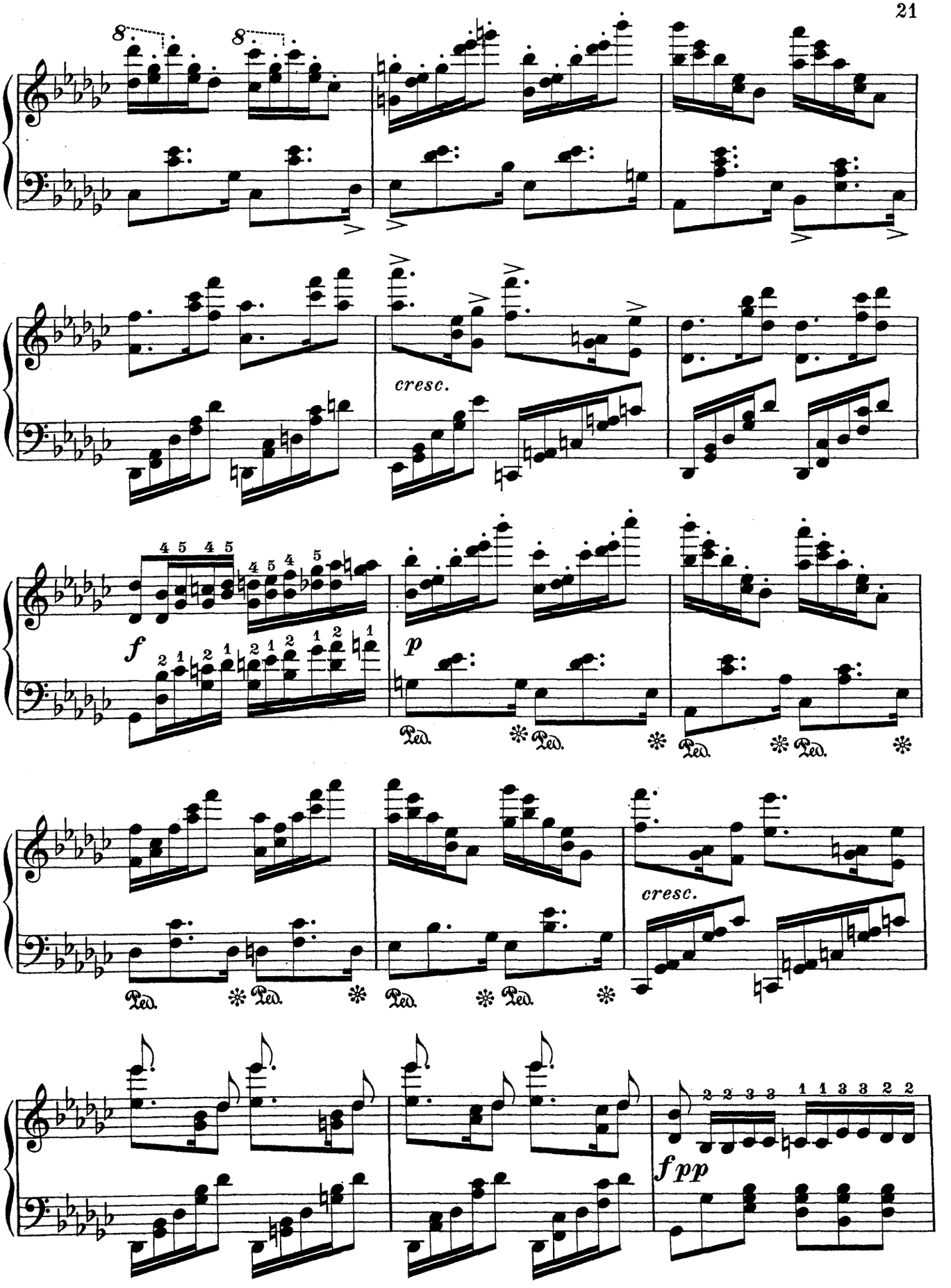

Ped.
cresc.
ff
sf
p

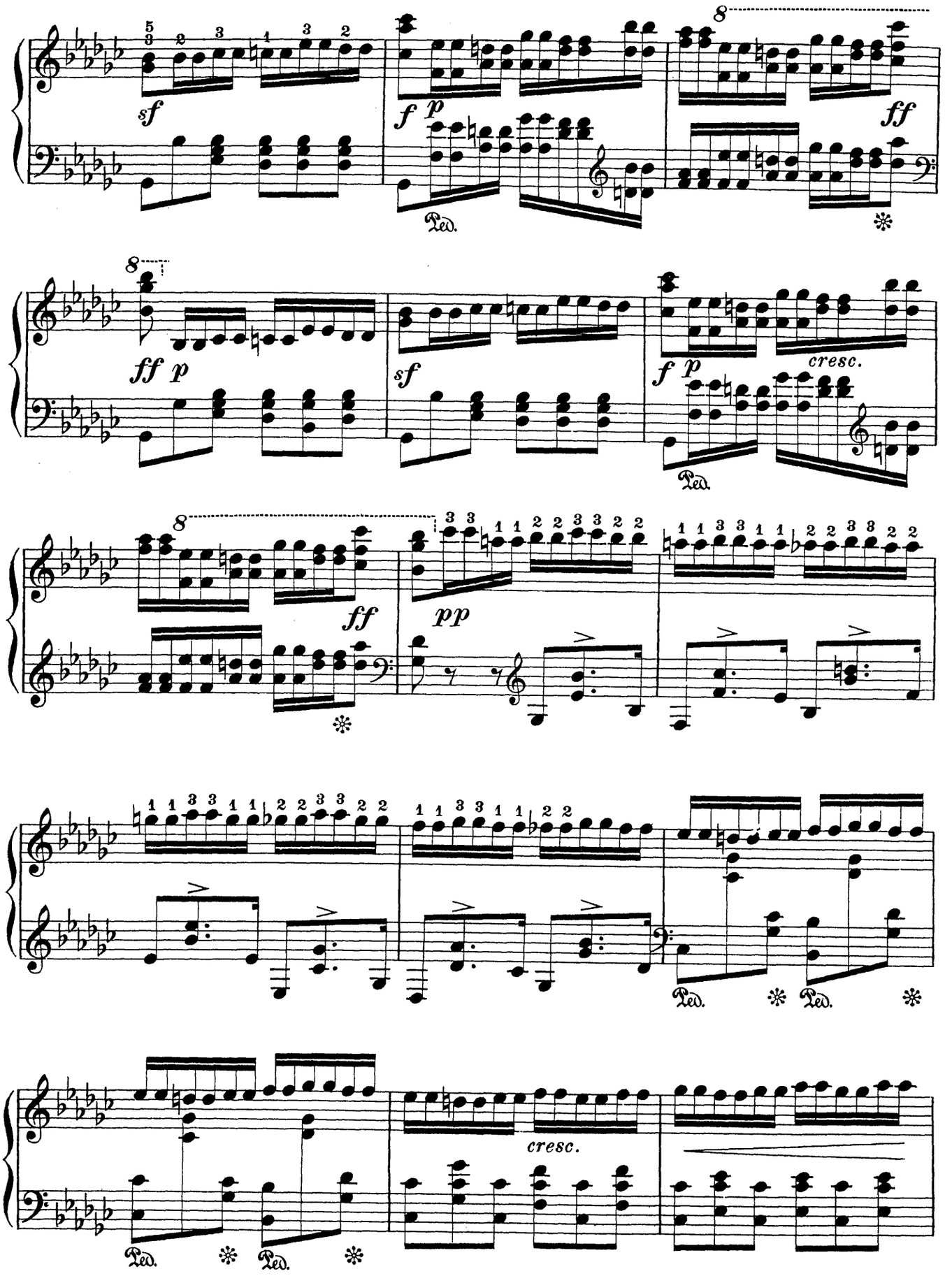

cresc.
f
ff
sf
Ped.
p
cresc.
f
ff
Ped.

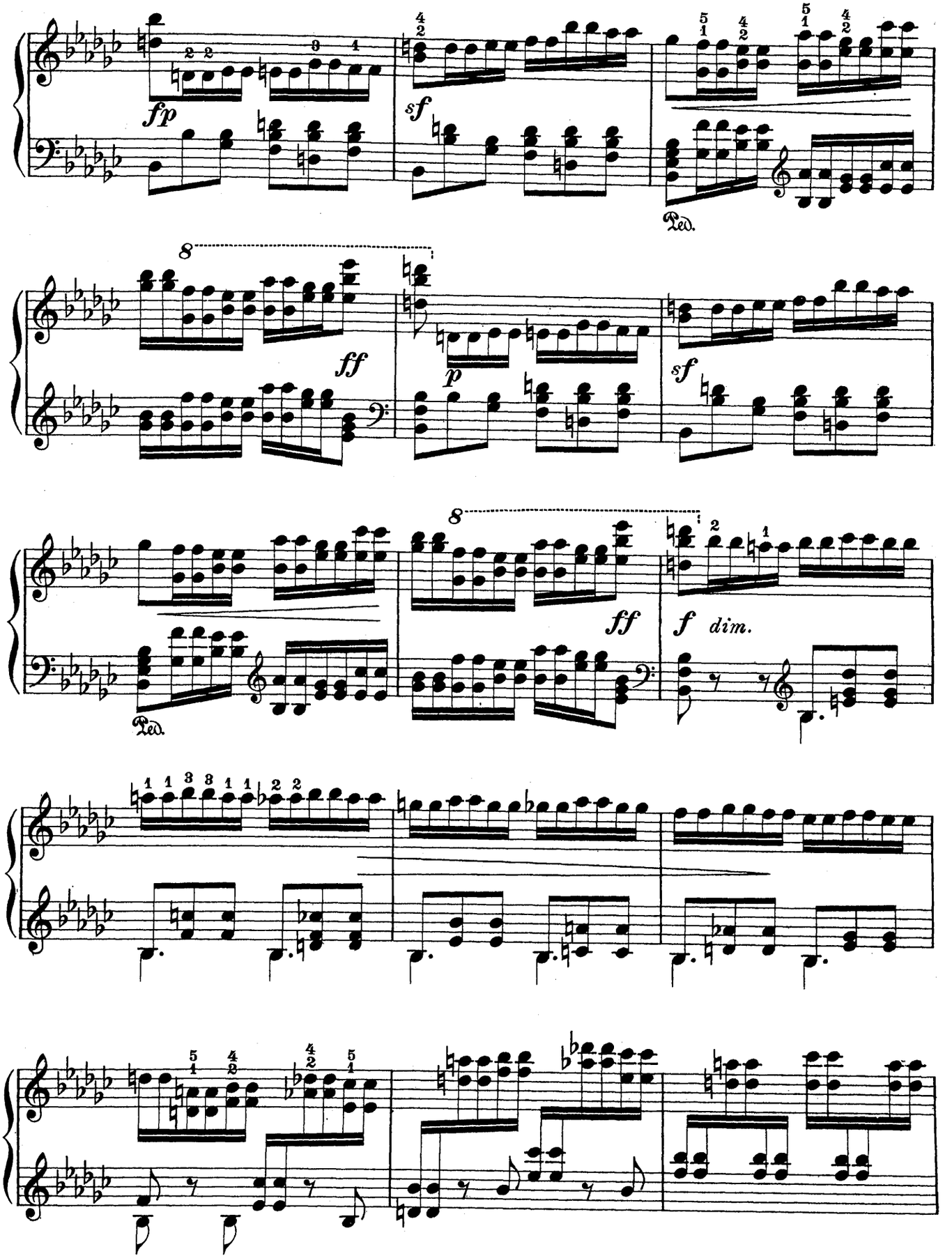

sf
sf
sf
sf
ff
Ped.
p
sf
sf
f
p
f
f
p
f
p
8
pp sempre stacc.

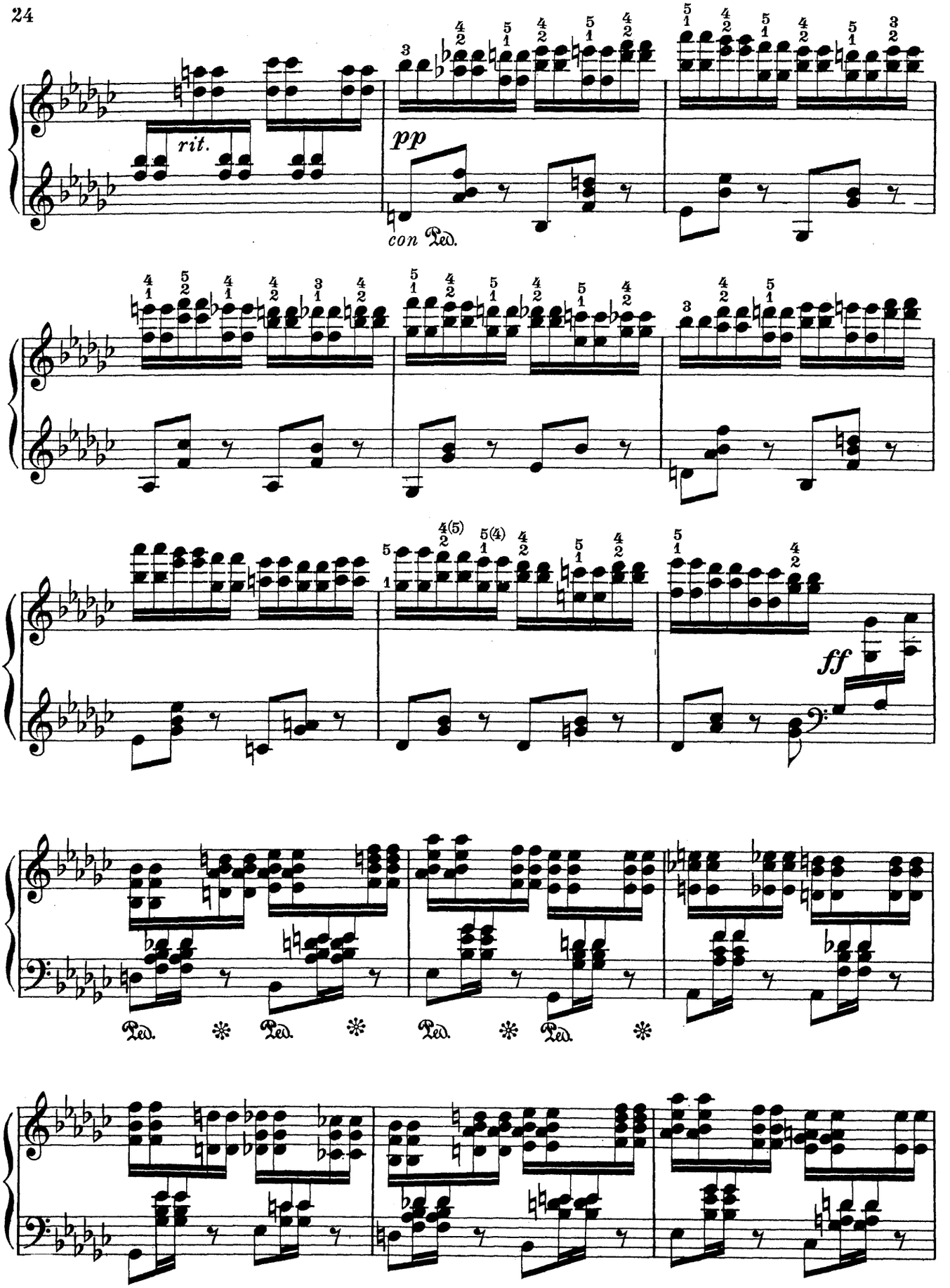

8
pp
stacc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

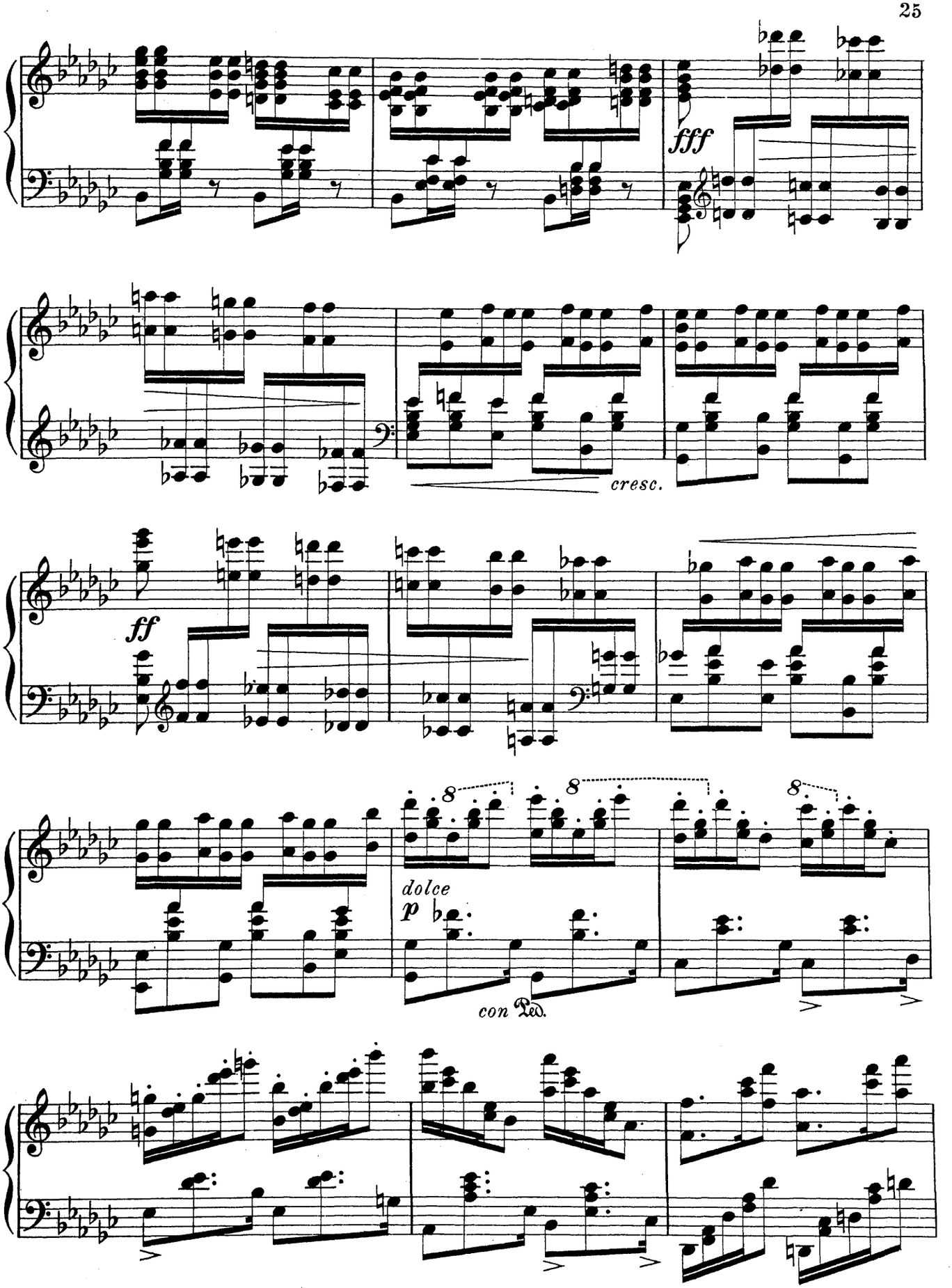

ff
Ped.
cresc.
ff
dolce
p
con Ped.

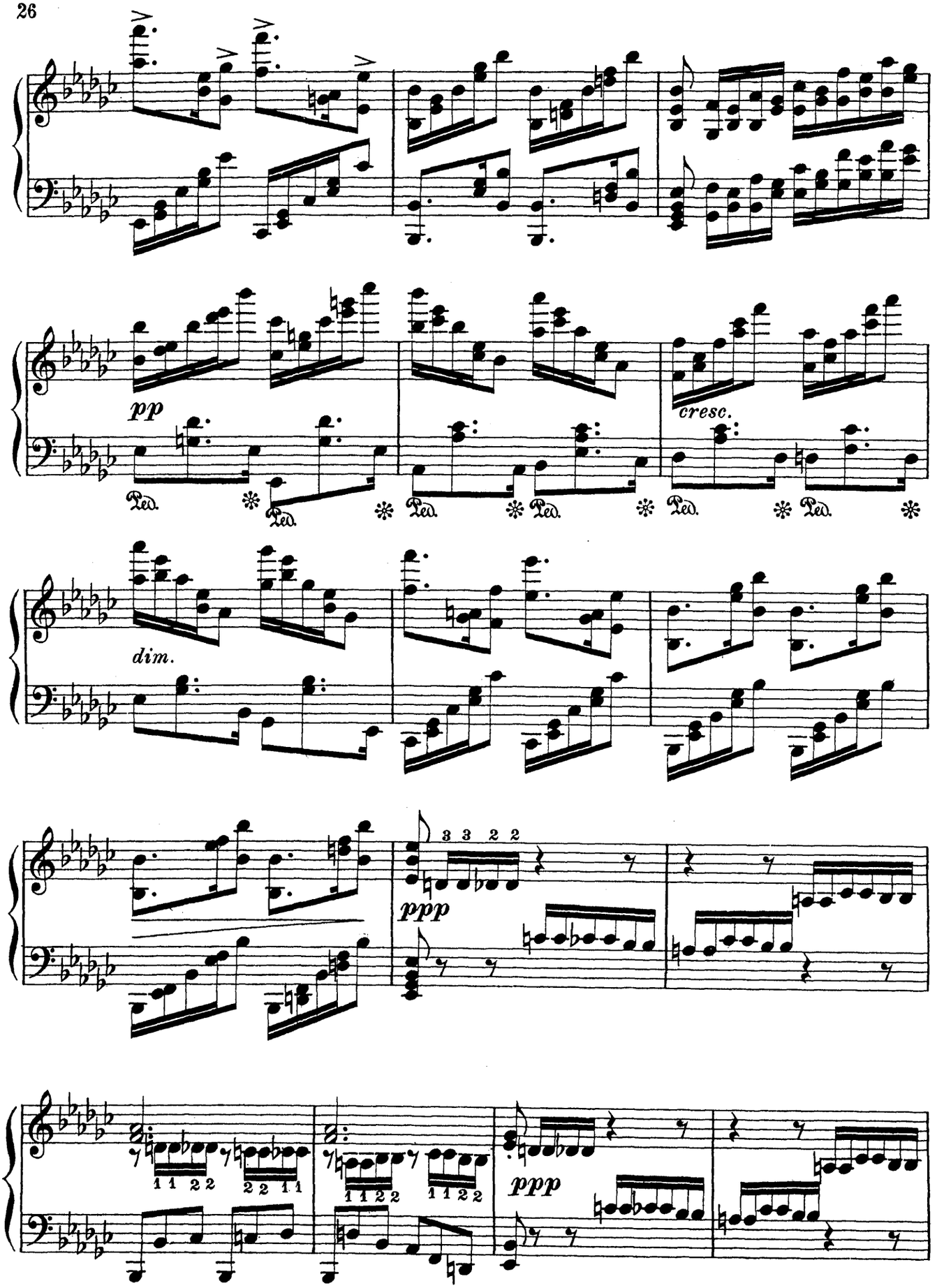

cresc.
f
p
cresc.
fpp
Ped.

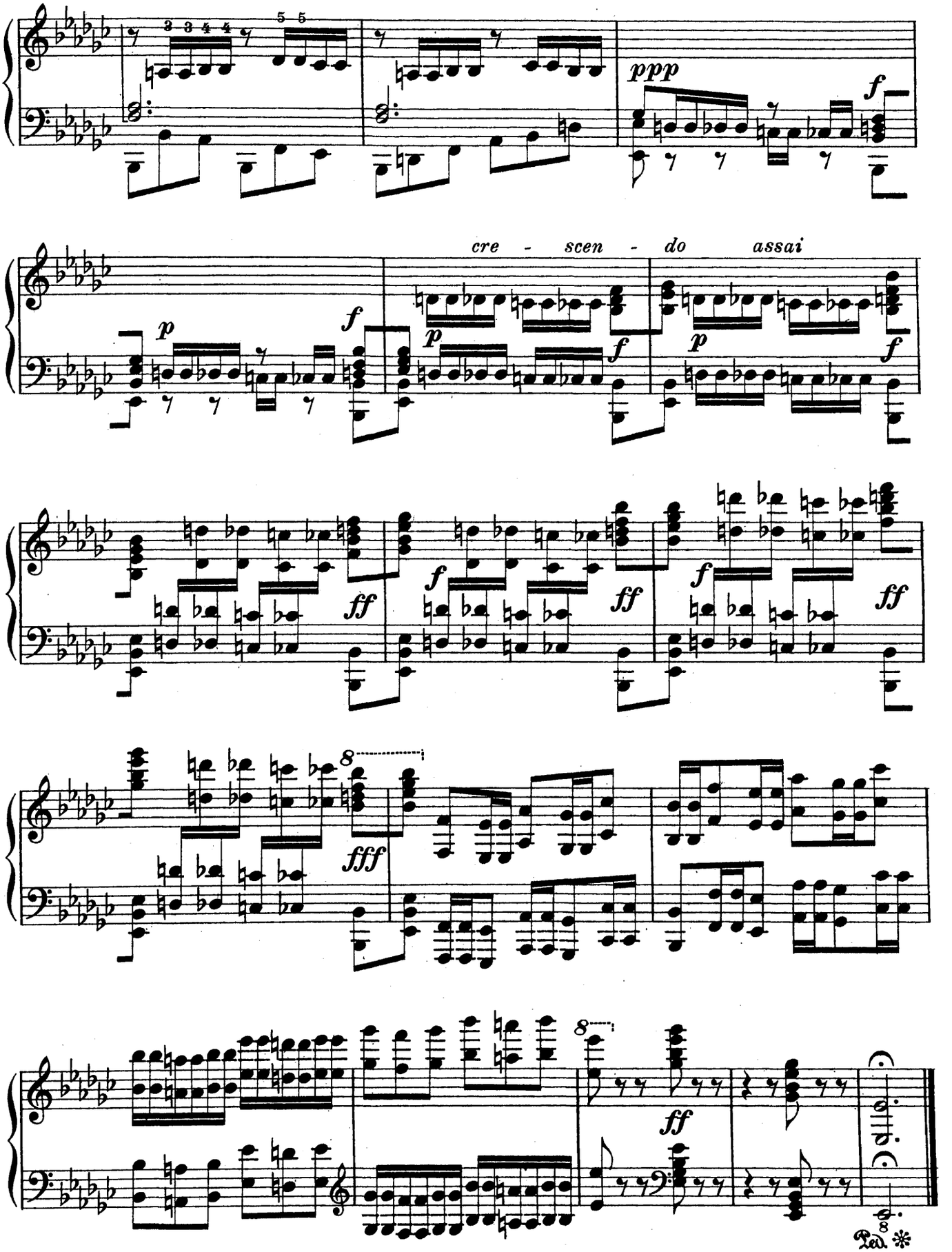

sf
f p
ff
Ped.
ff p
sf
f p
cresc.
ff
pp
cresc.


fp
sf
Ped.
8
ff
p
sf
8
ff
f dim.
Ped.


rit.
pp
con Ped.
ff
Ped. * Ped. * Ped. * Ped. *


fff
cresc.
ff
dolce
p
con Ped.


pp
cresc.
dim.
ppp
ppp


ppp
f
cre - scen - do assai
p
ff
fff
8
Ped.

ETUDE

III.

Andante.

M. M. ♩ = 108.

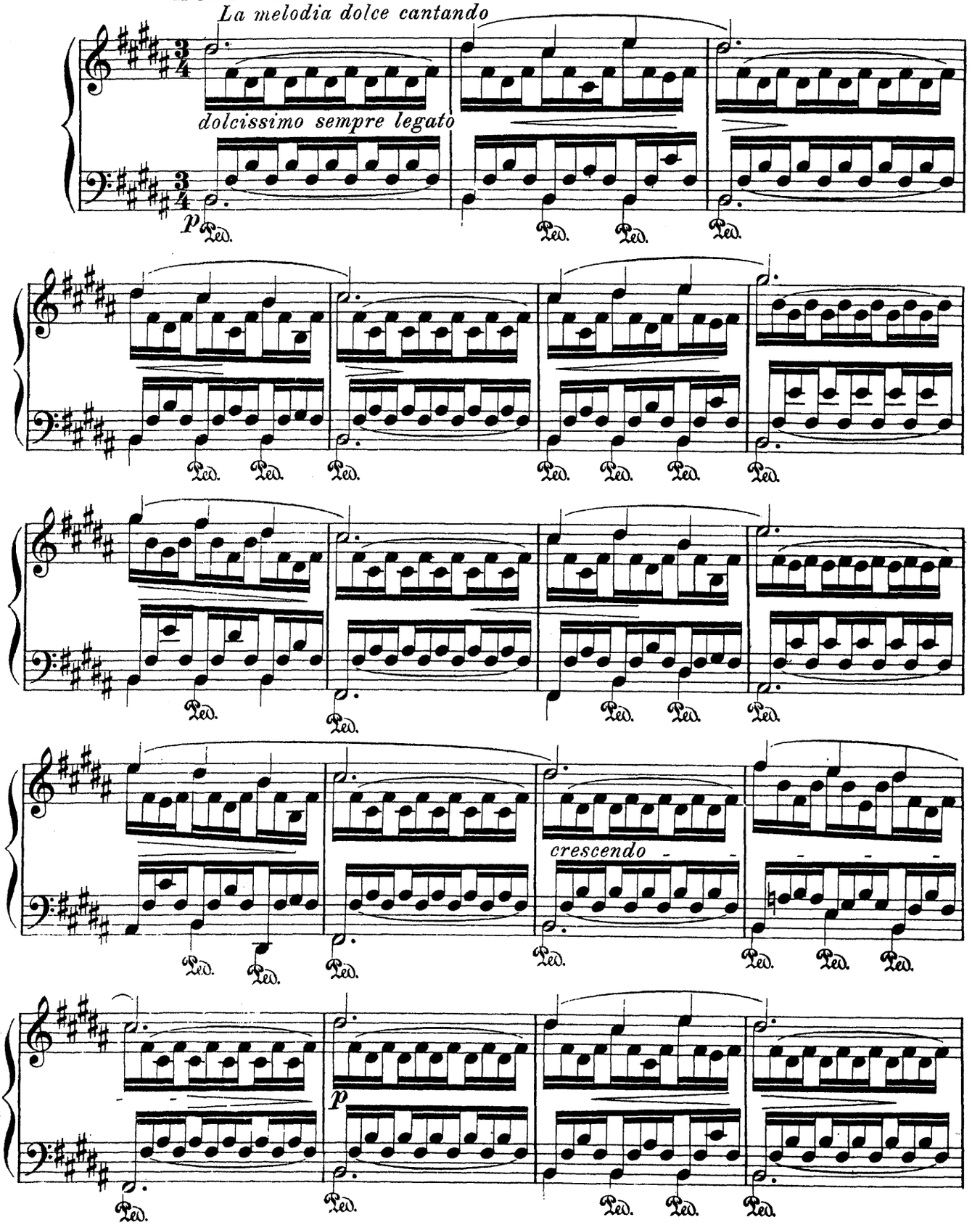
La melodia dolce cantando

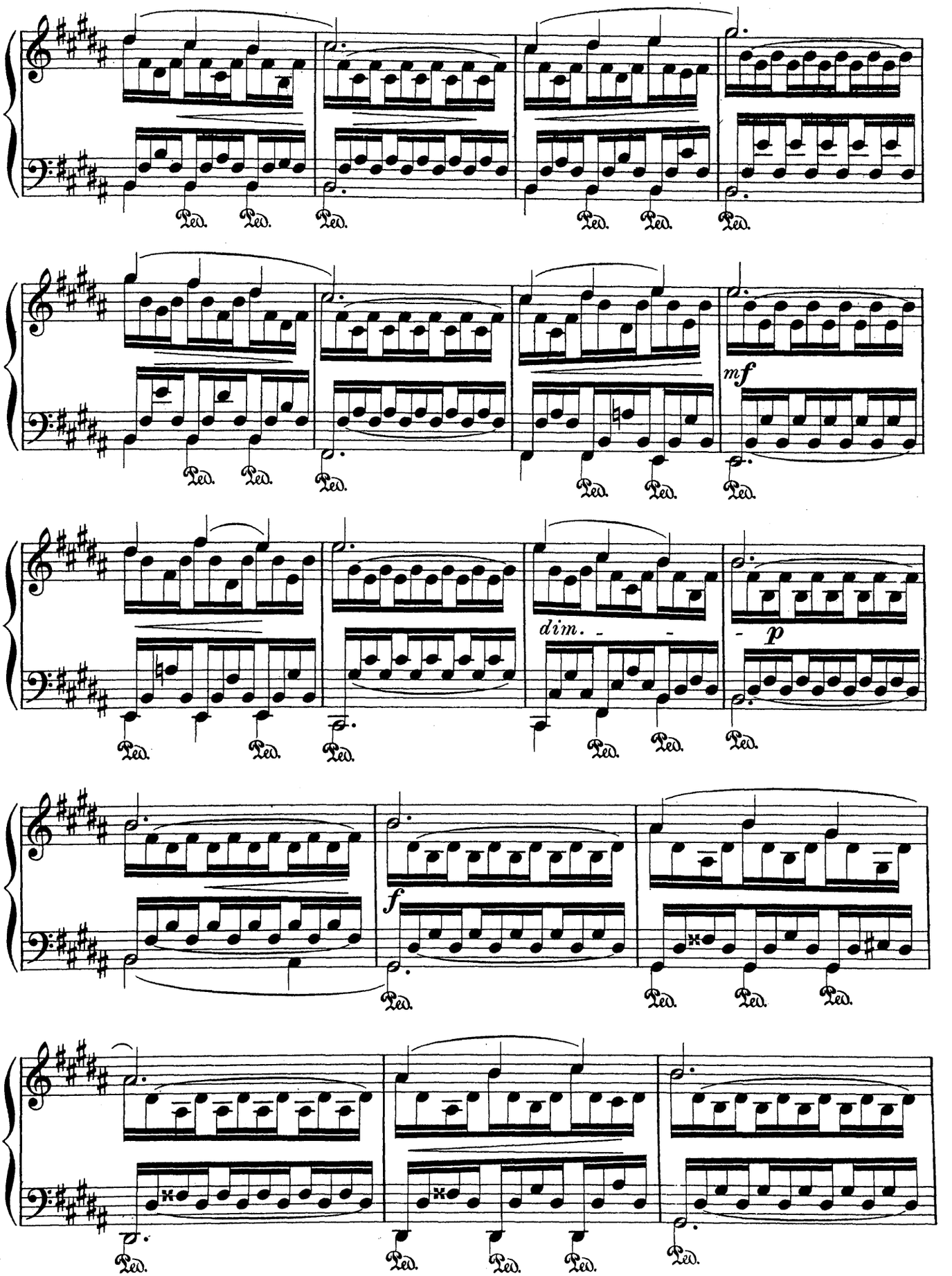
dolcissimo sempre legato

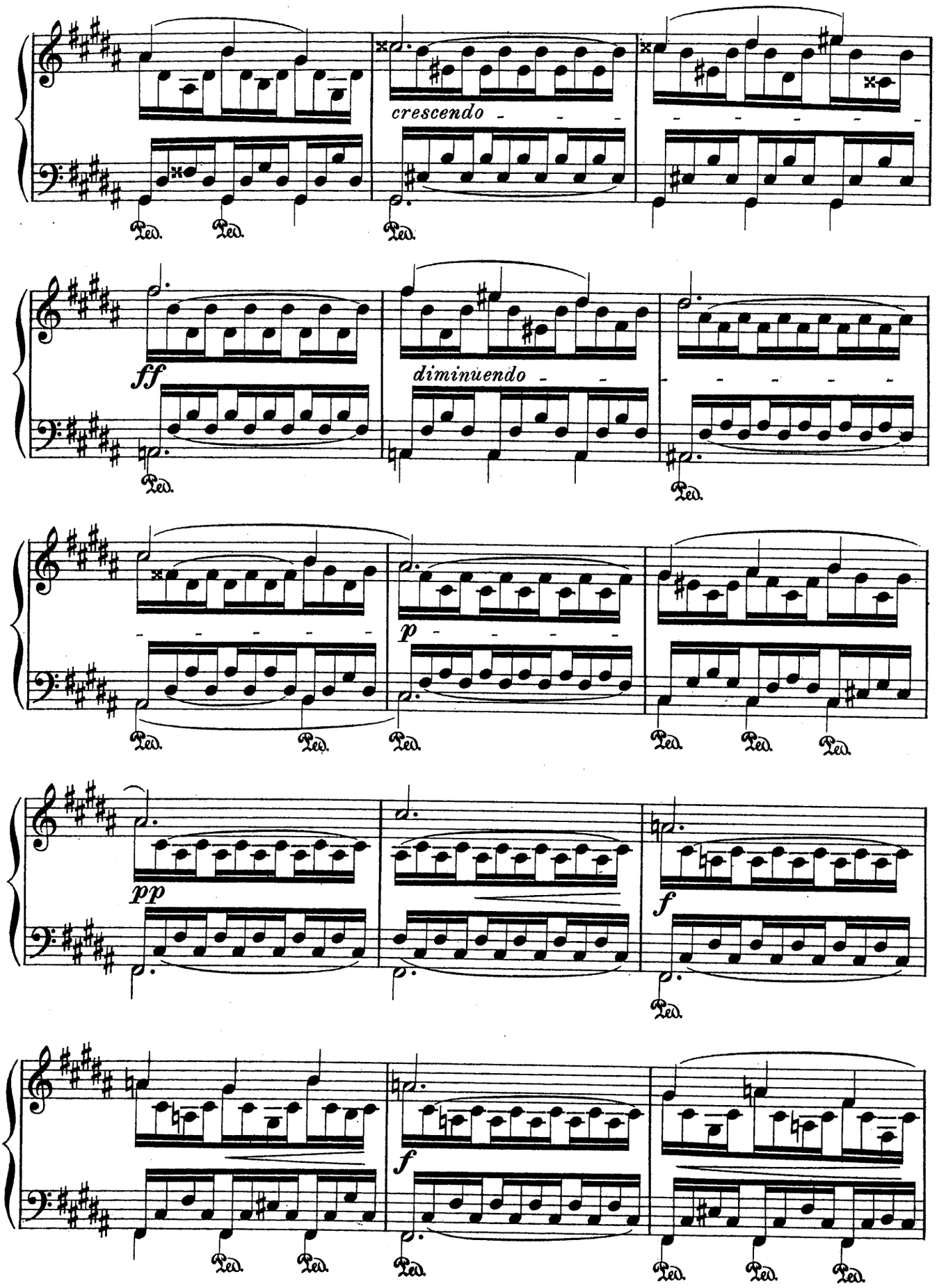
p

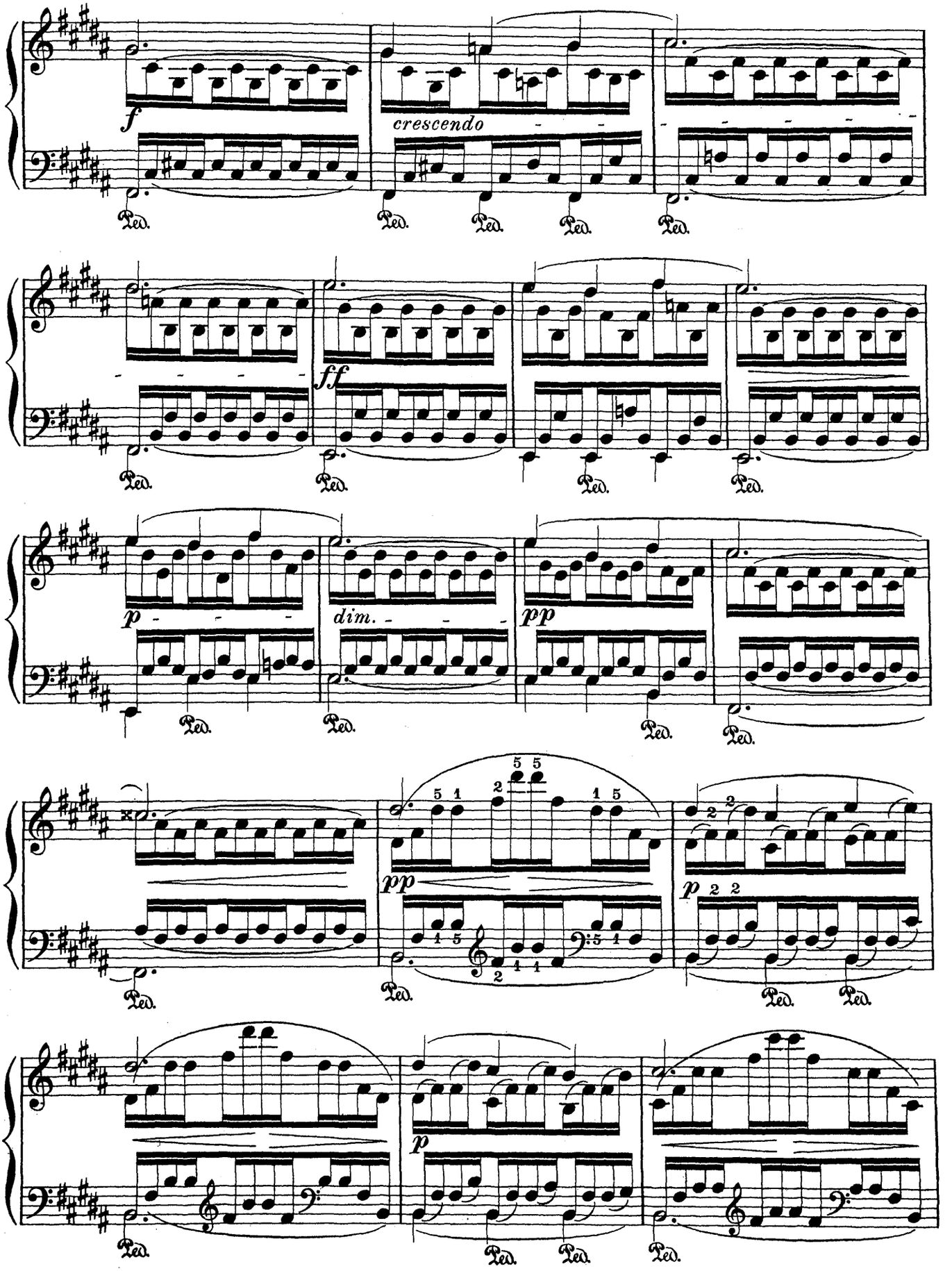
crescendo

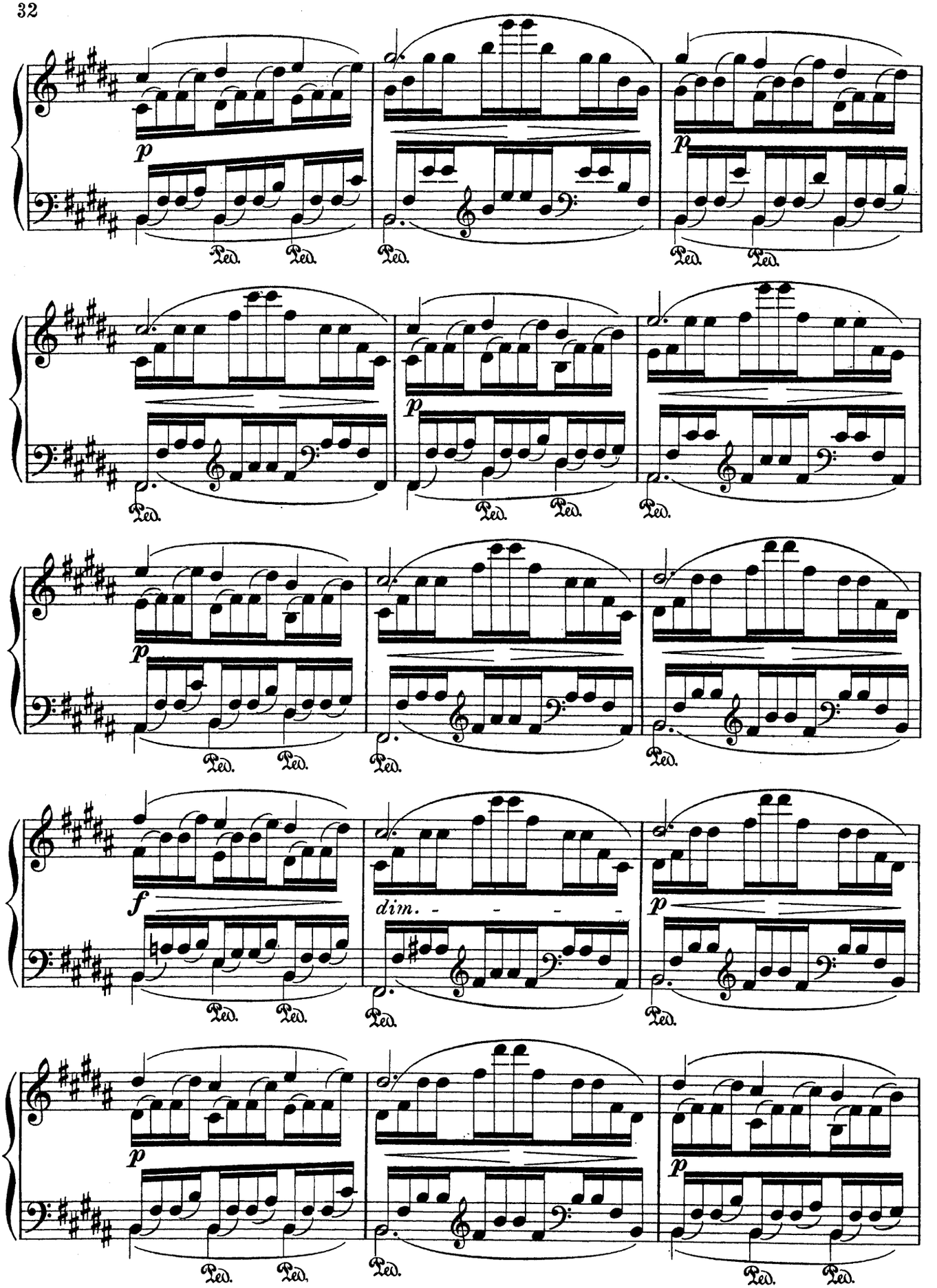
p

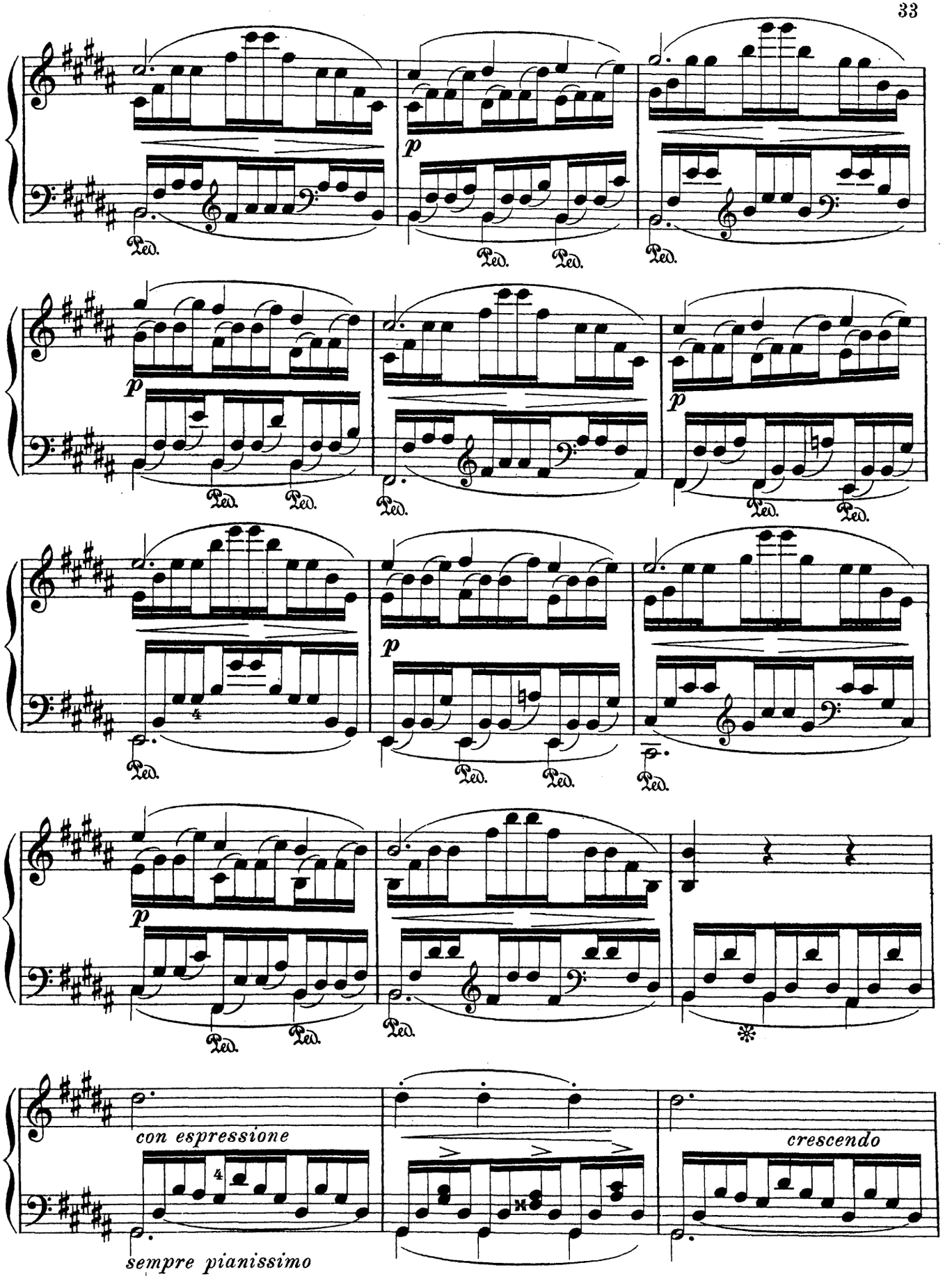


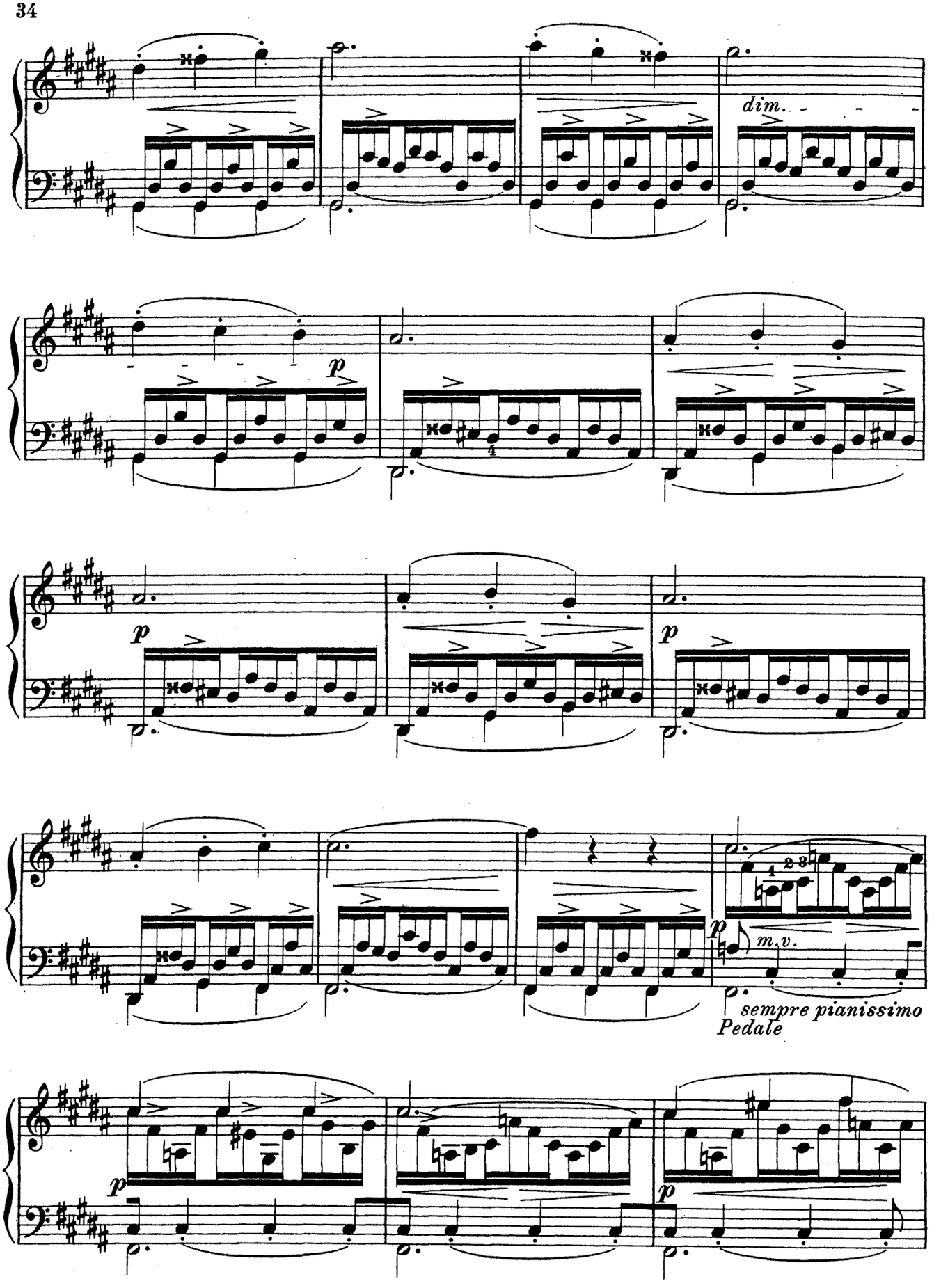

Ped.
mf
dim.
p
f

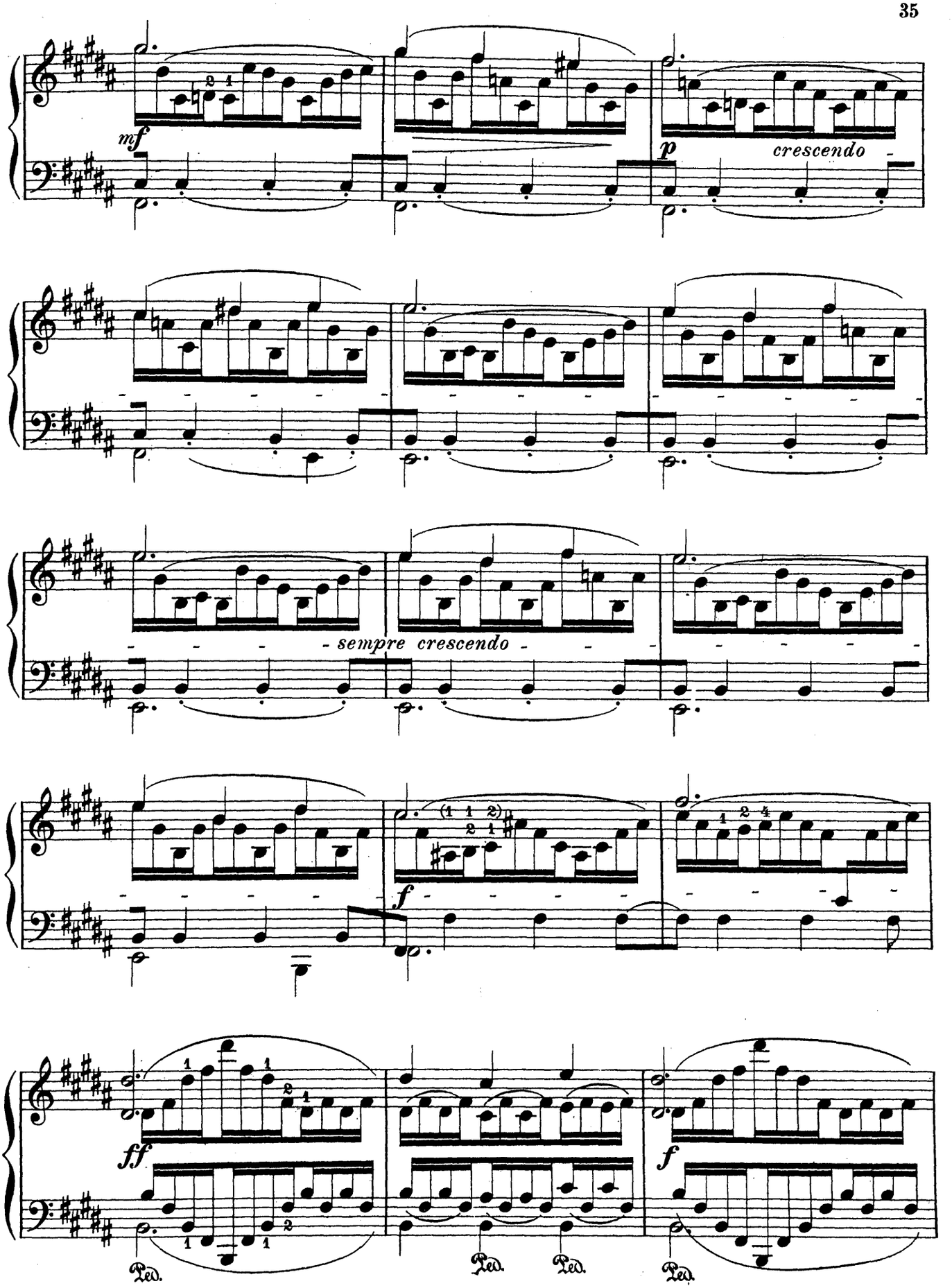

crescendo
ff
diminuendo
p
pp
f
f
Ped.

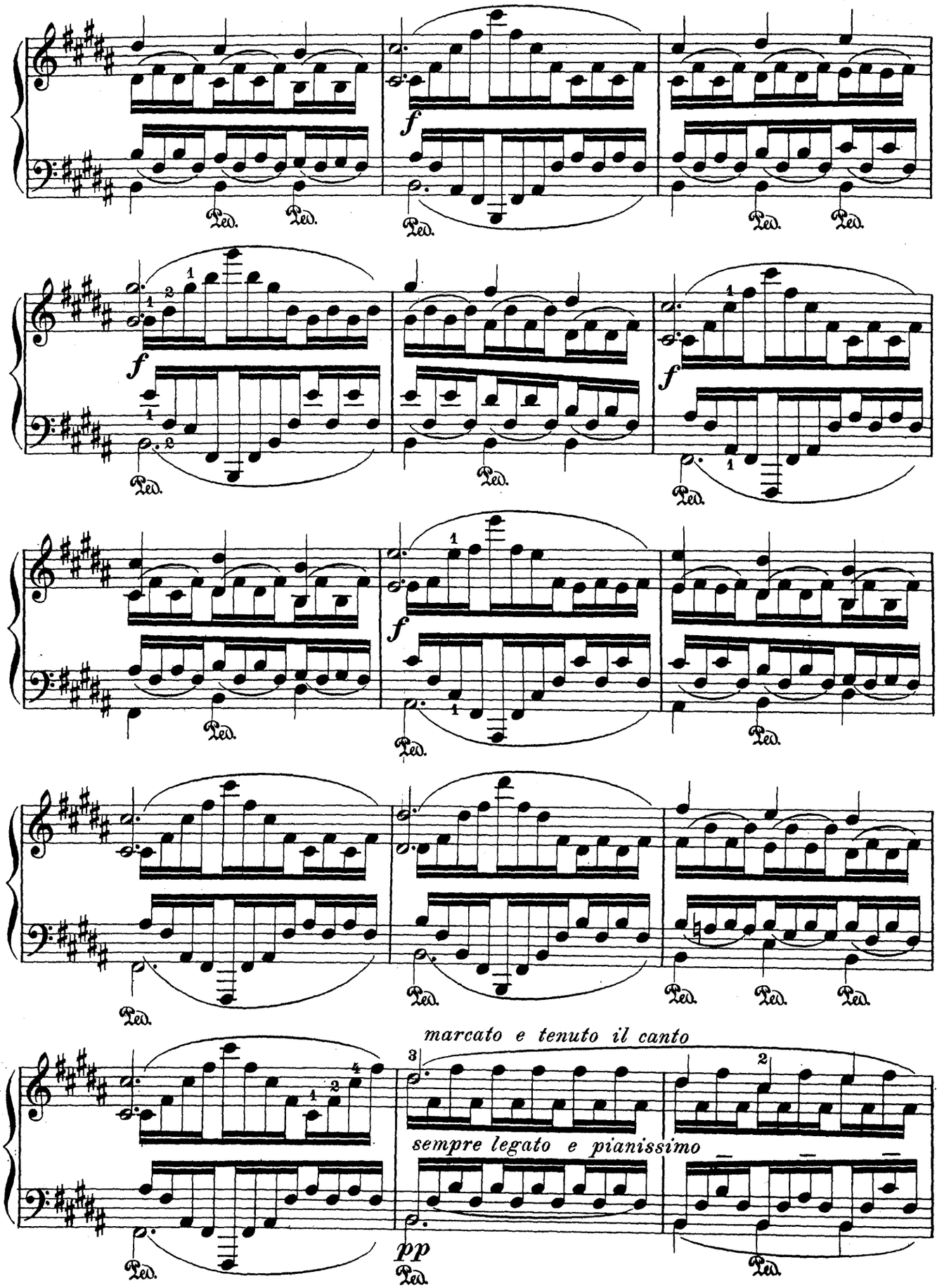

f
crescendo
Ped.
ff
p
dim.
pp

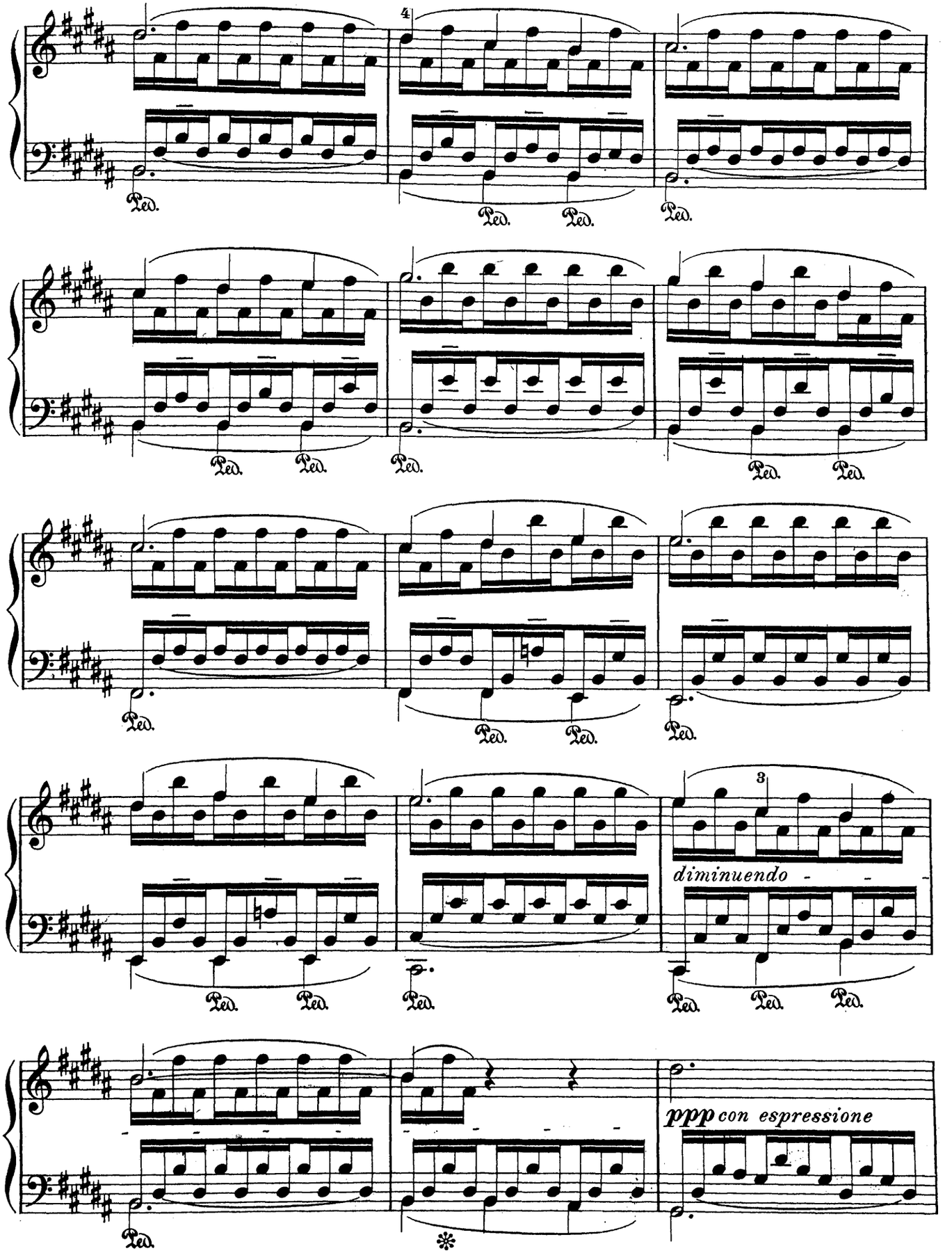

p
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
f
Ped.
Ped.
dim.
Ped.
p
Ped.
p
Ped.
Ped.
Ped.
p
Ped.
Ped.

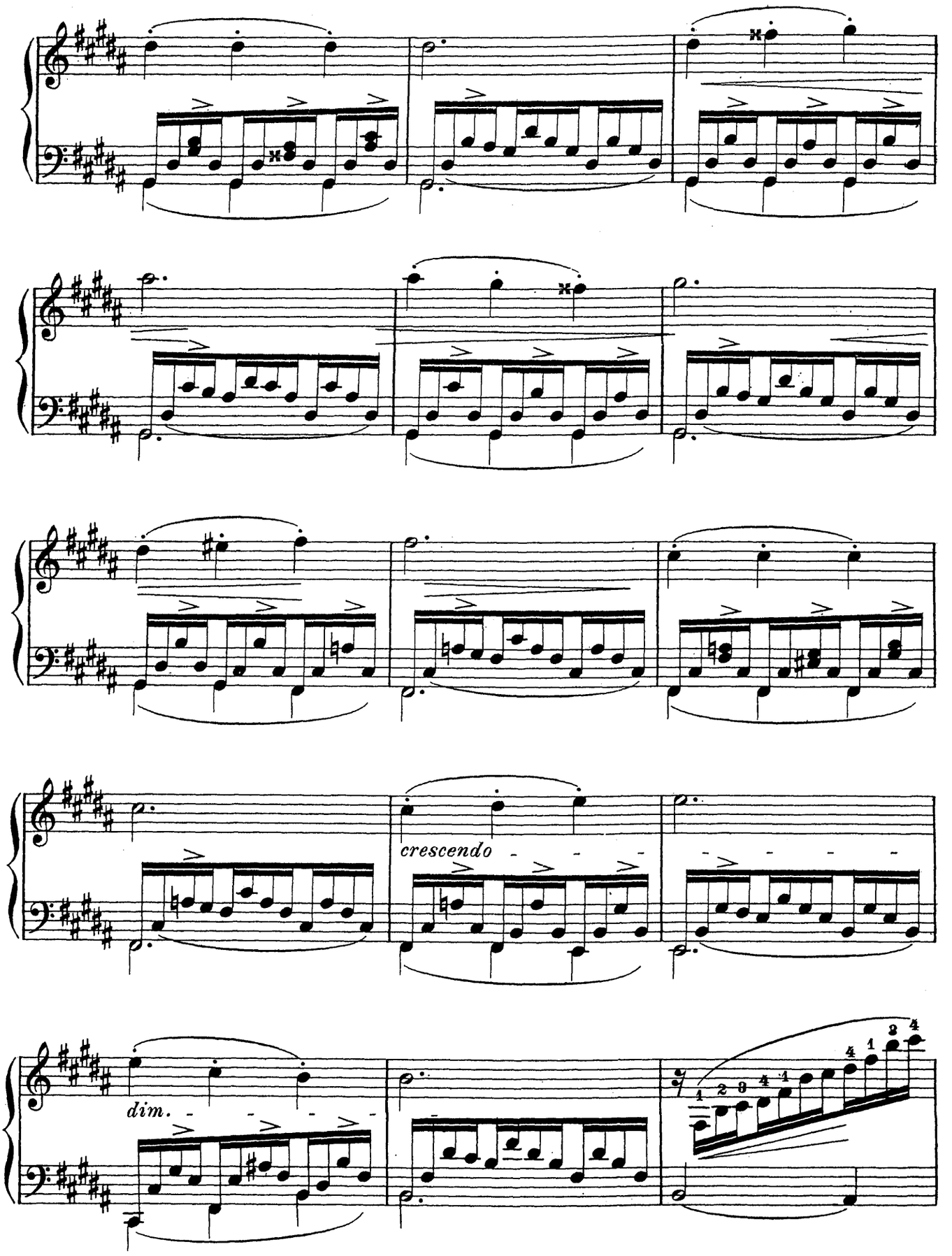

p
Ped.
con espressione
crescendo
sempre pianissimo

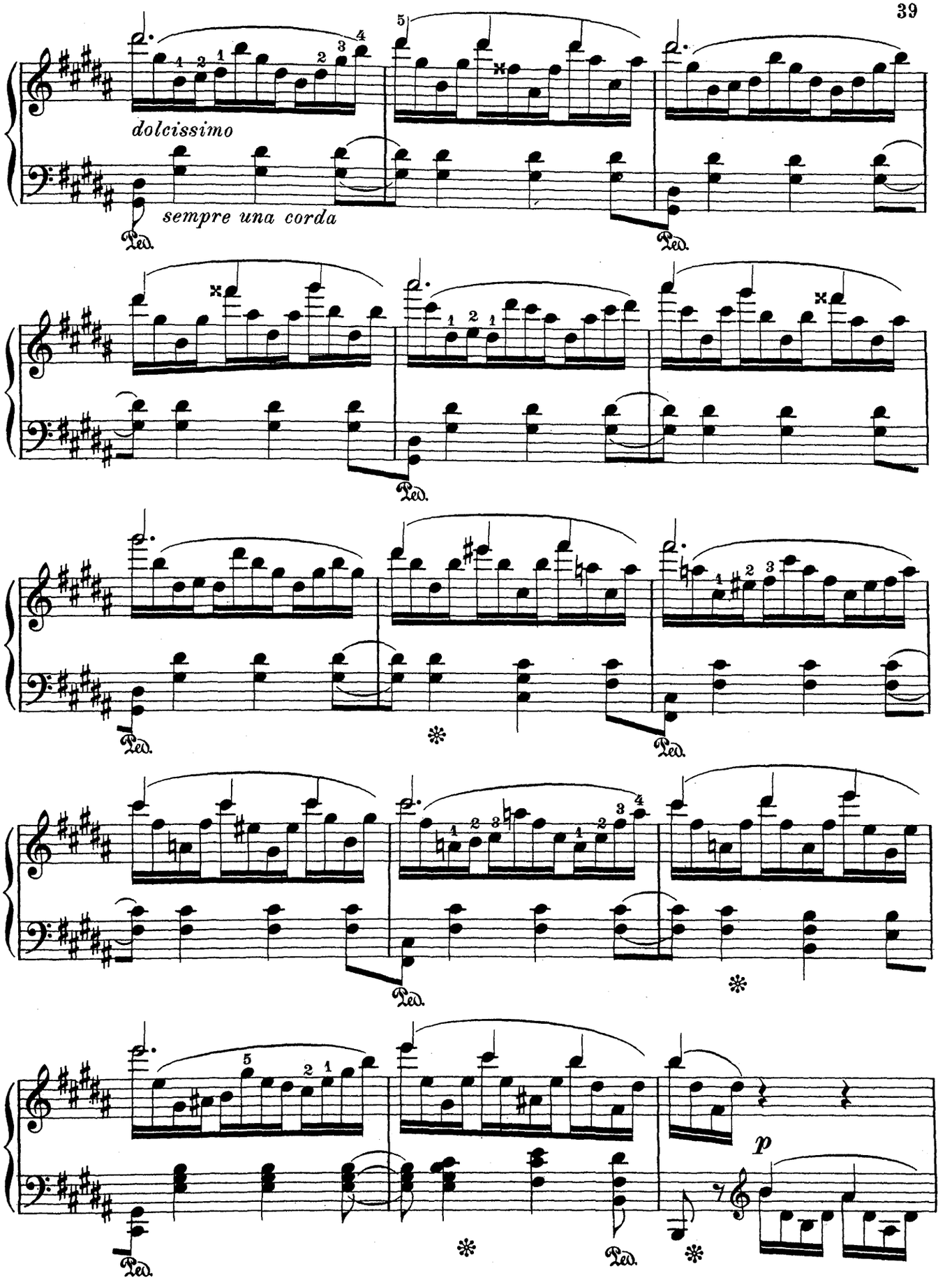

dim.
p
p
p
m.v.
sempre pianissimo
Pedale
p
p

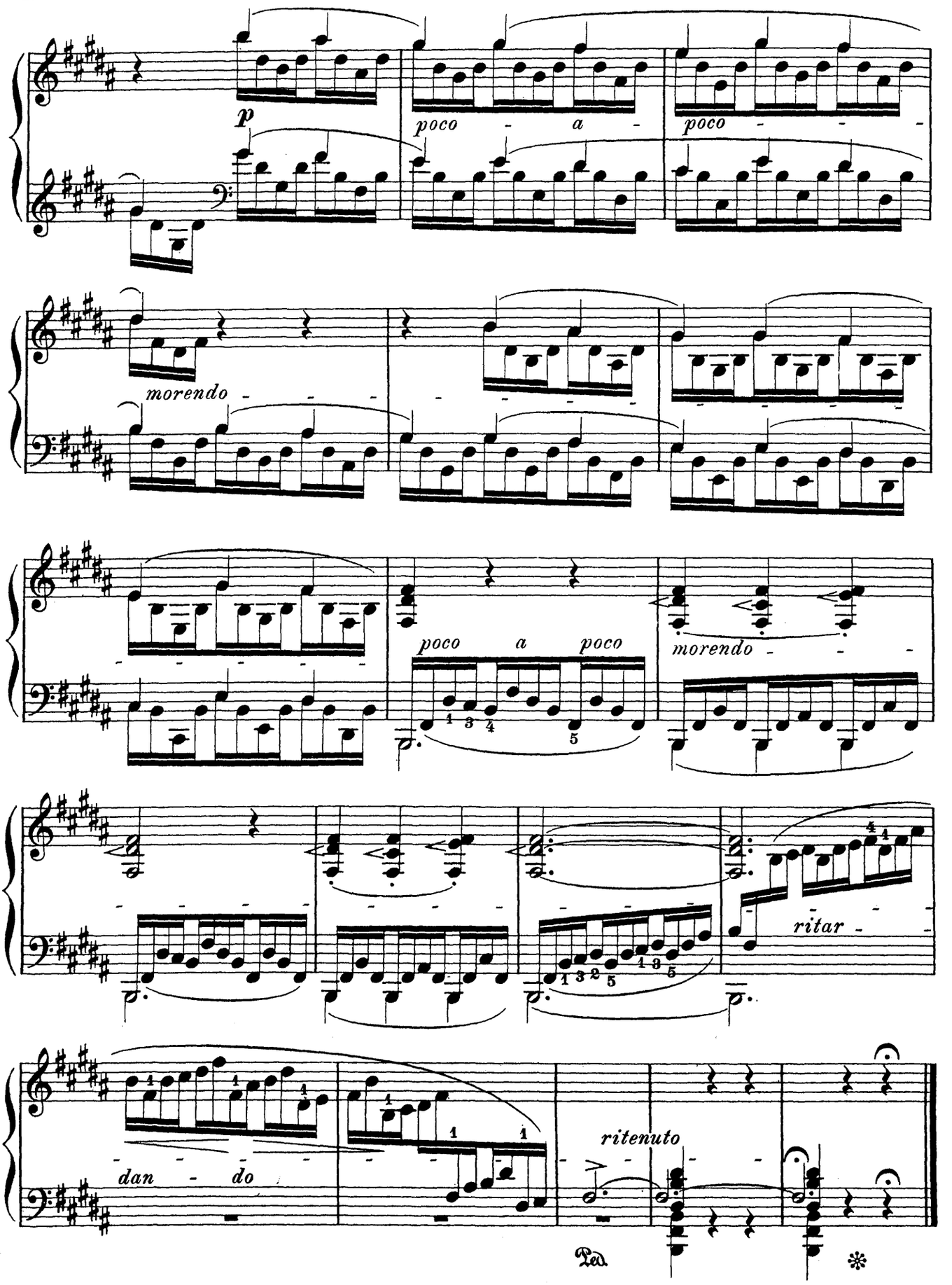

mf
p
crescendo
sempre crescendo
f
ff
f
Ped.
Ped.
Ped.
Ped.


f
Ped.
marcato e tenuto il canto
sempre legato e pianissimo
pp

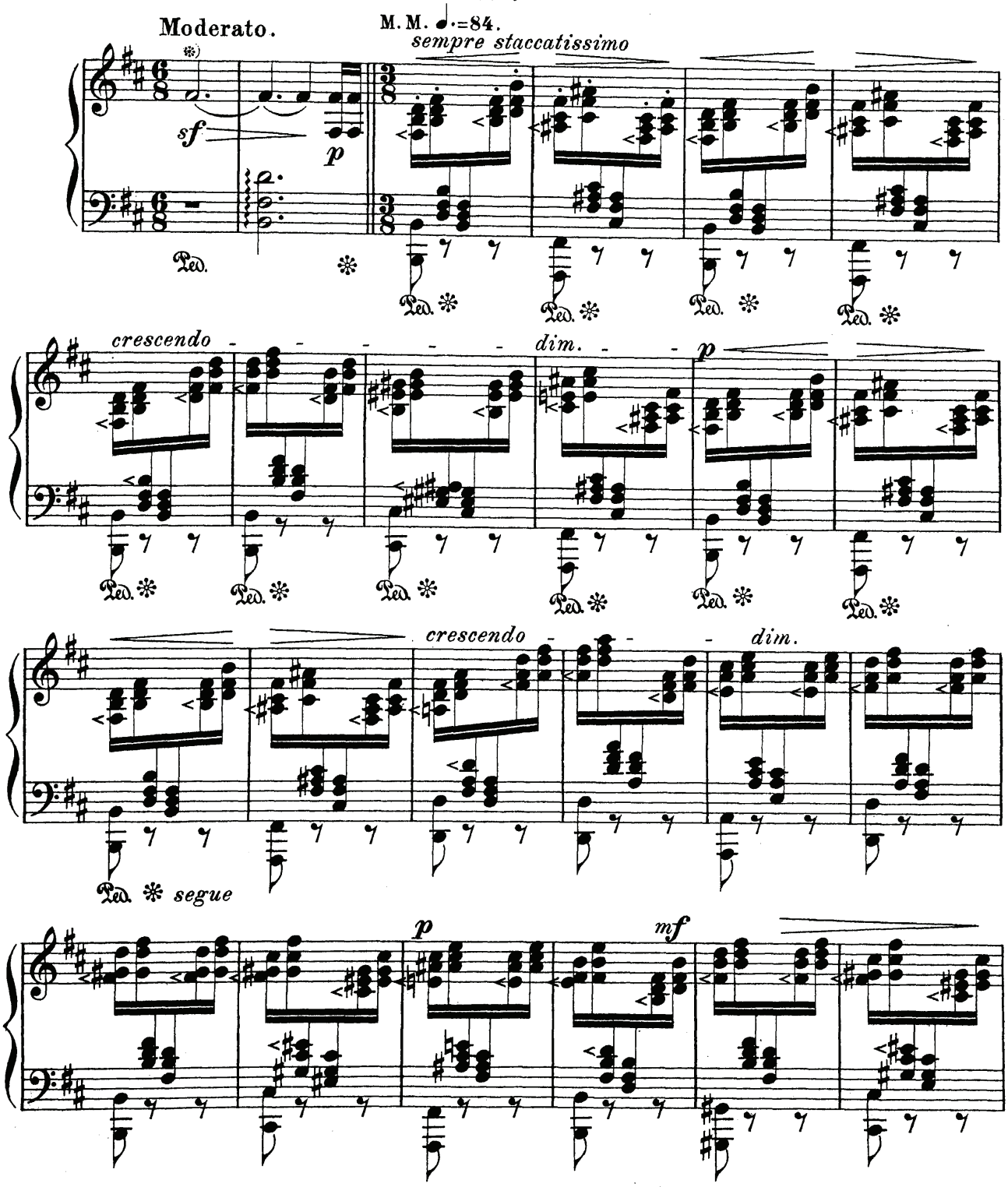

4
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
3
diminuendo
Ped.
Ped.
Ped.
Ped.
Ped.
ppp con espressione
Ped.


crescendo
dim.

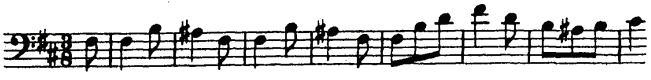

dolcissimo
sempre una corda
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p


p
poco - a - poco - - -
morendo - - - -
poco a poco
morendo - - -
ritar -
dan - do
ritenuto
Ped.
*

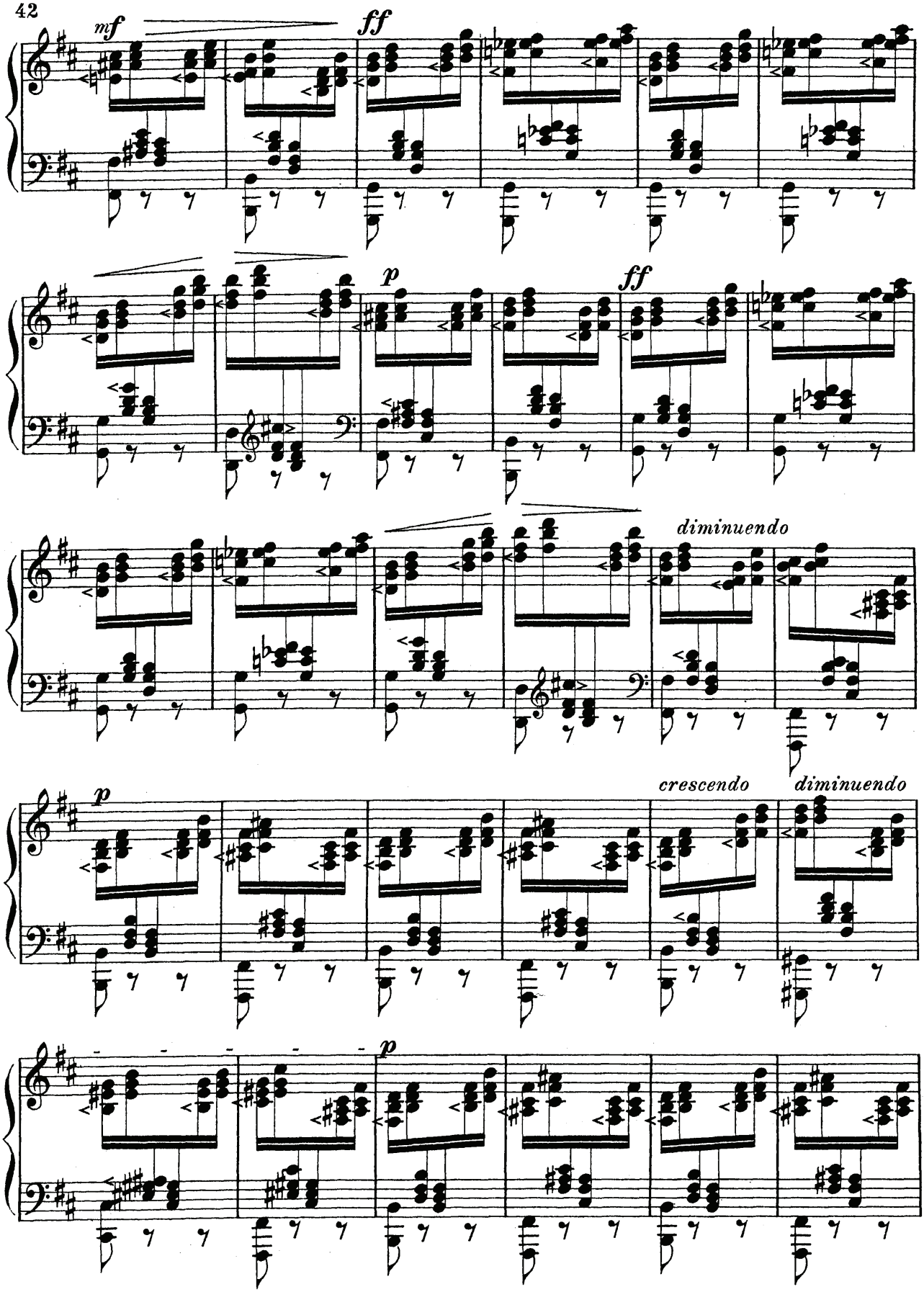
ETUDE
IV.

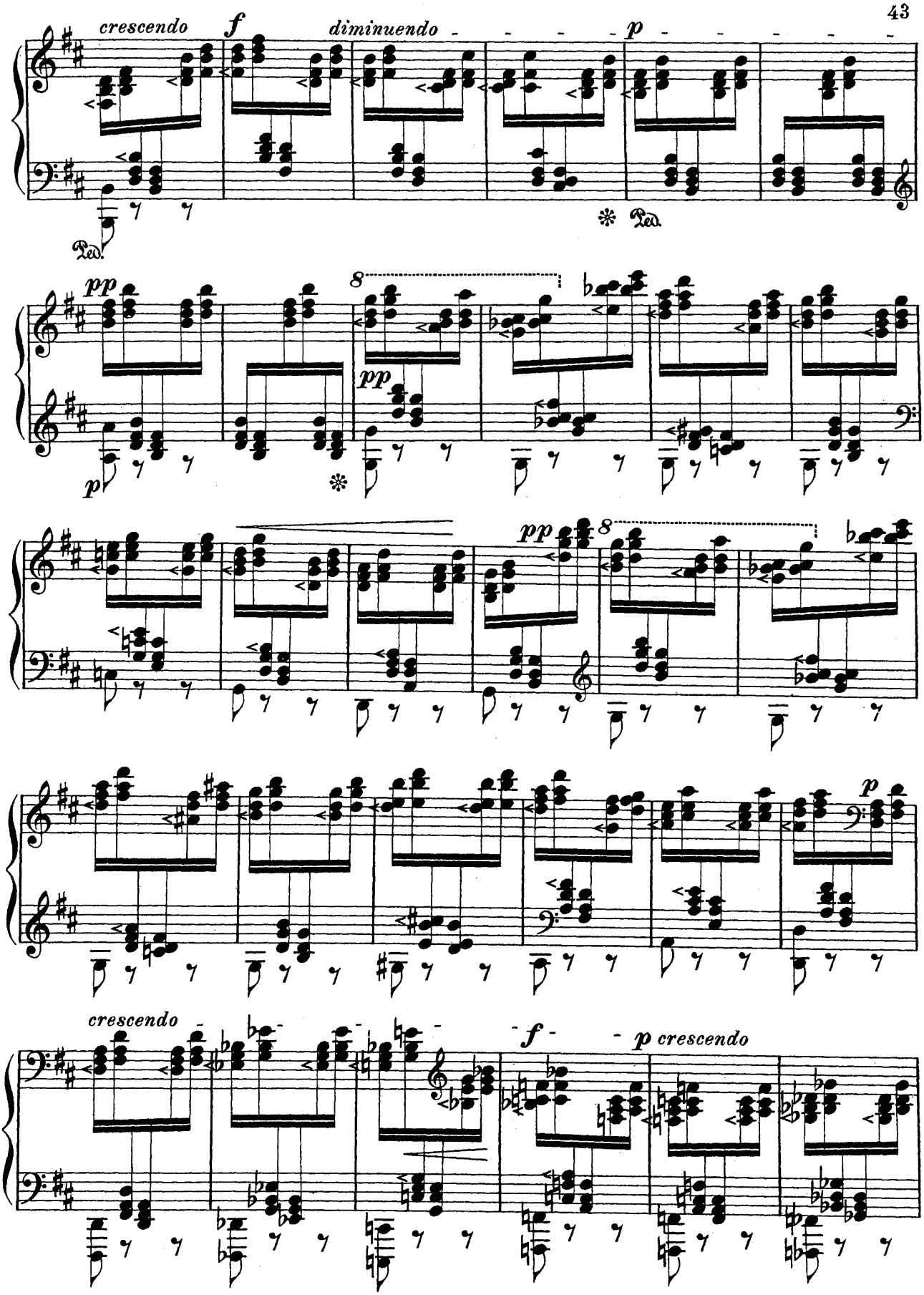


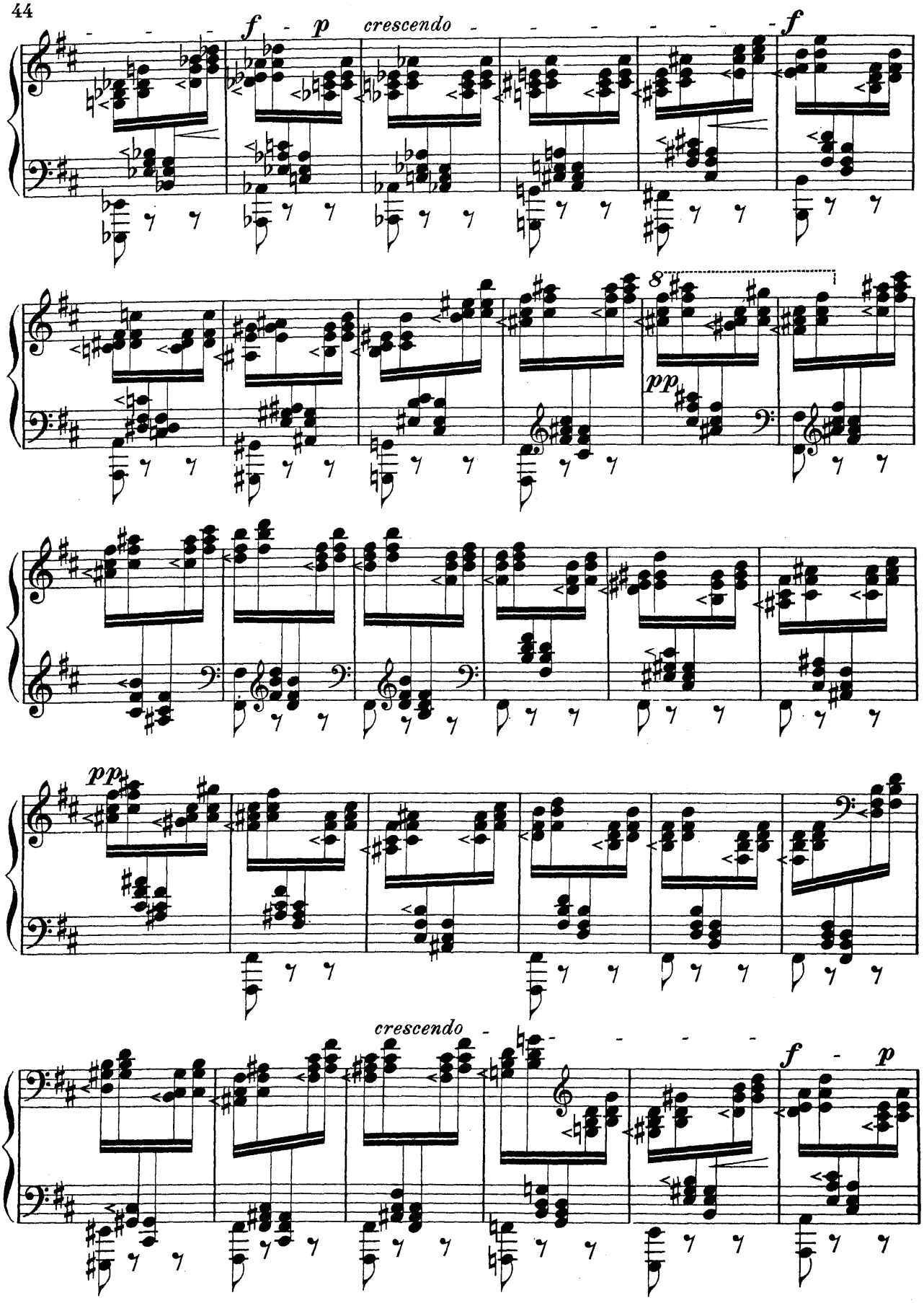
*) Zu Anfang ohne Pedal und die Accorde gehalten zu studiren. Die Grundmelodie:
*) *A étudier d'abord sans pédale en bien soutenant les accords. Il faut que la fondamentale:*

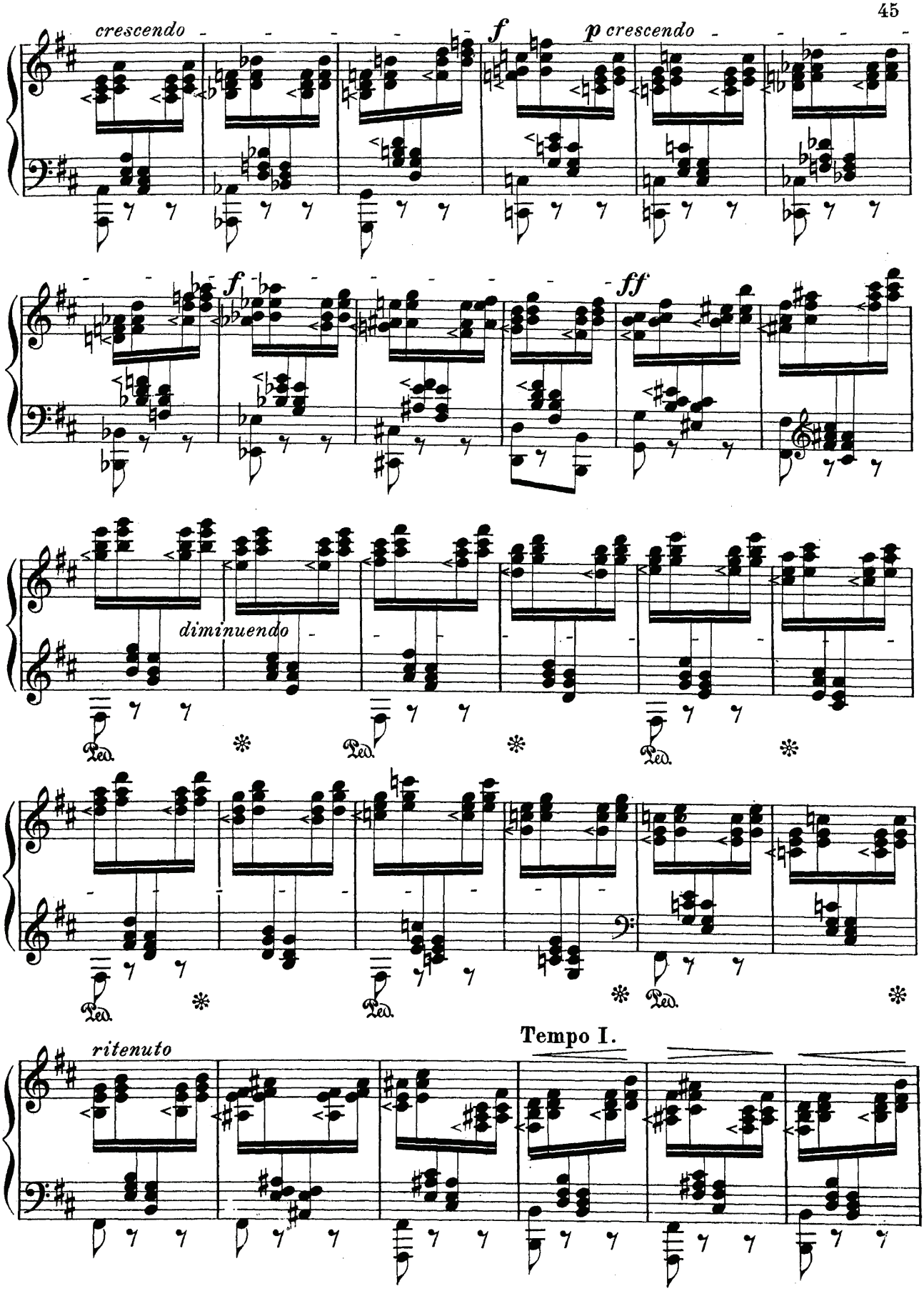


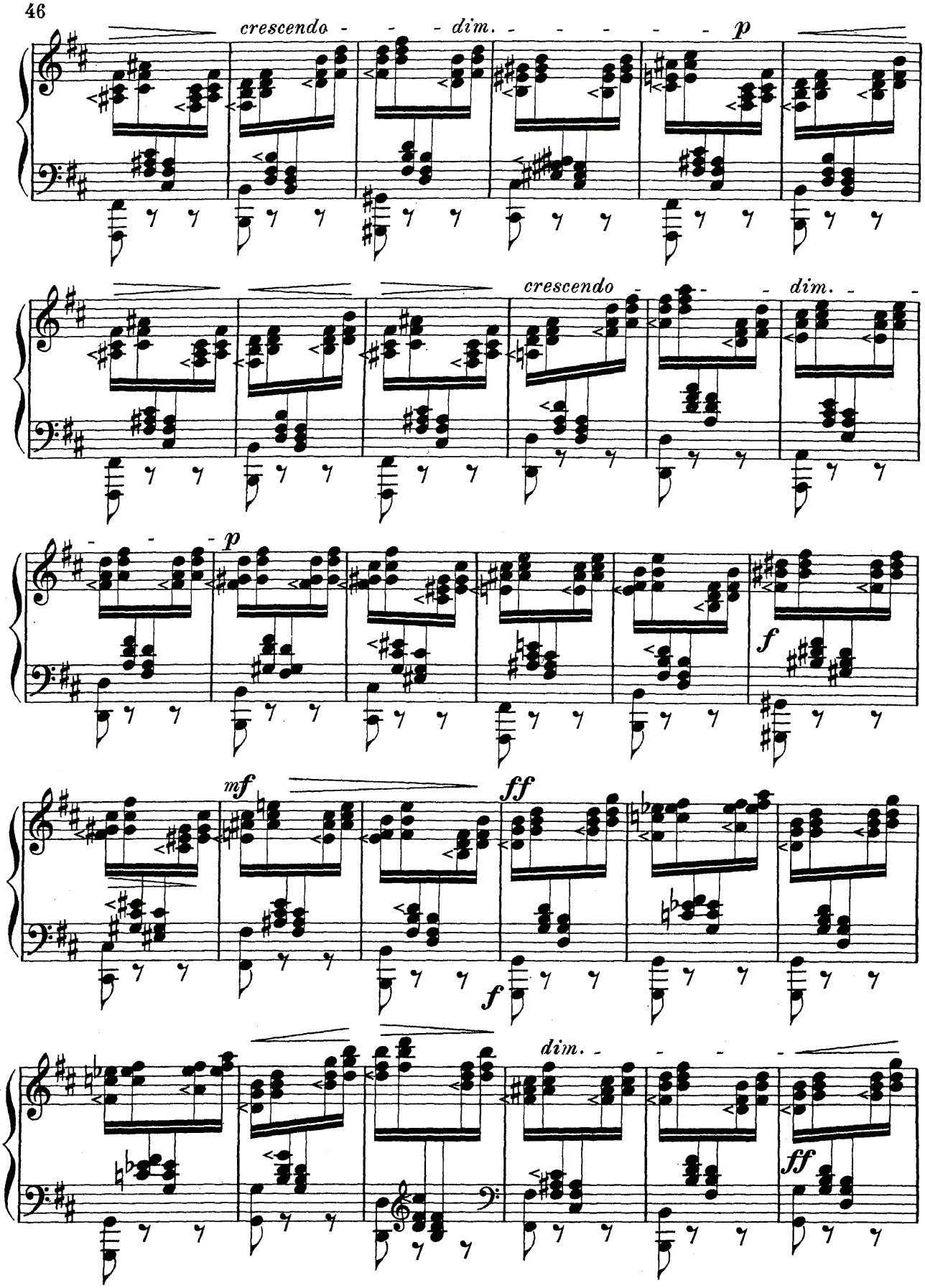
muss immer klar hervortreten.
soit prononcée toujours distinctement.

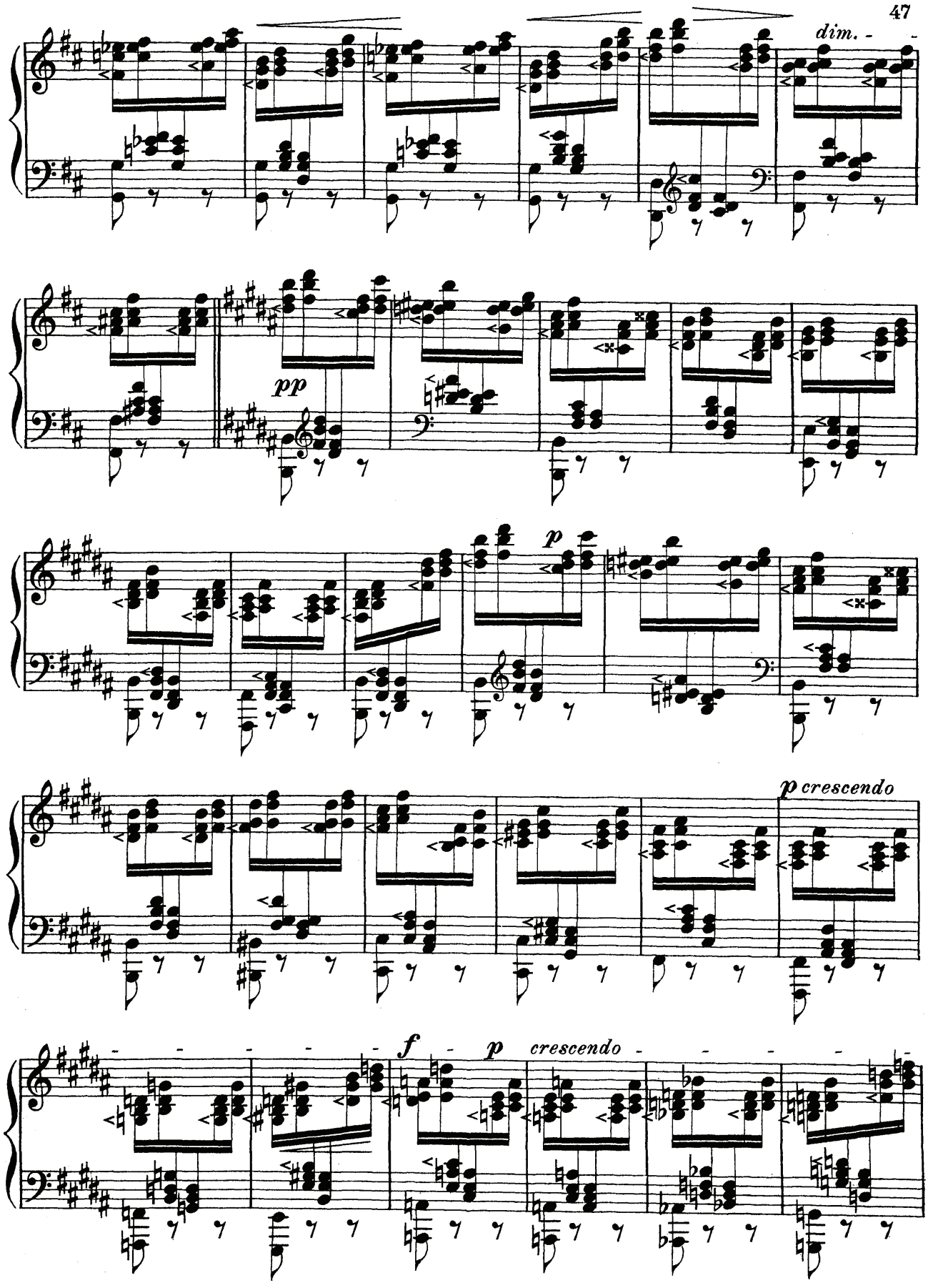

mf
ff
p
ff
diminuendo
p
crescendo
diminuendo
p

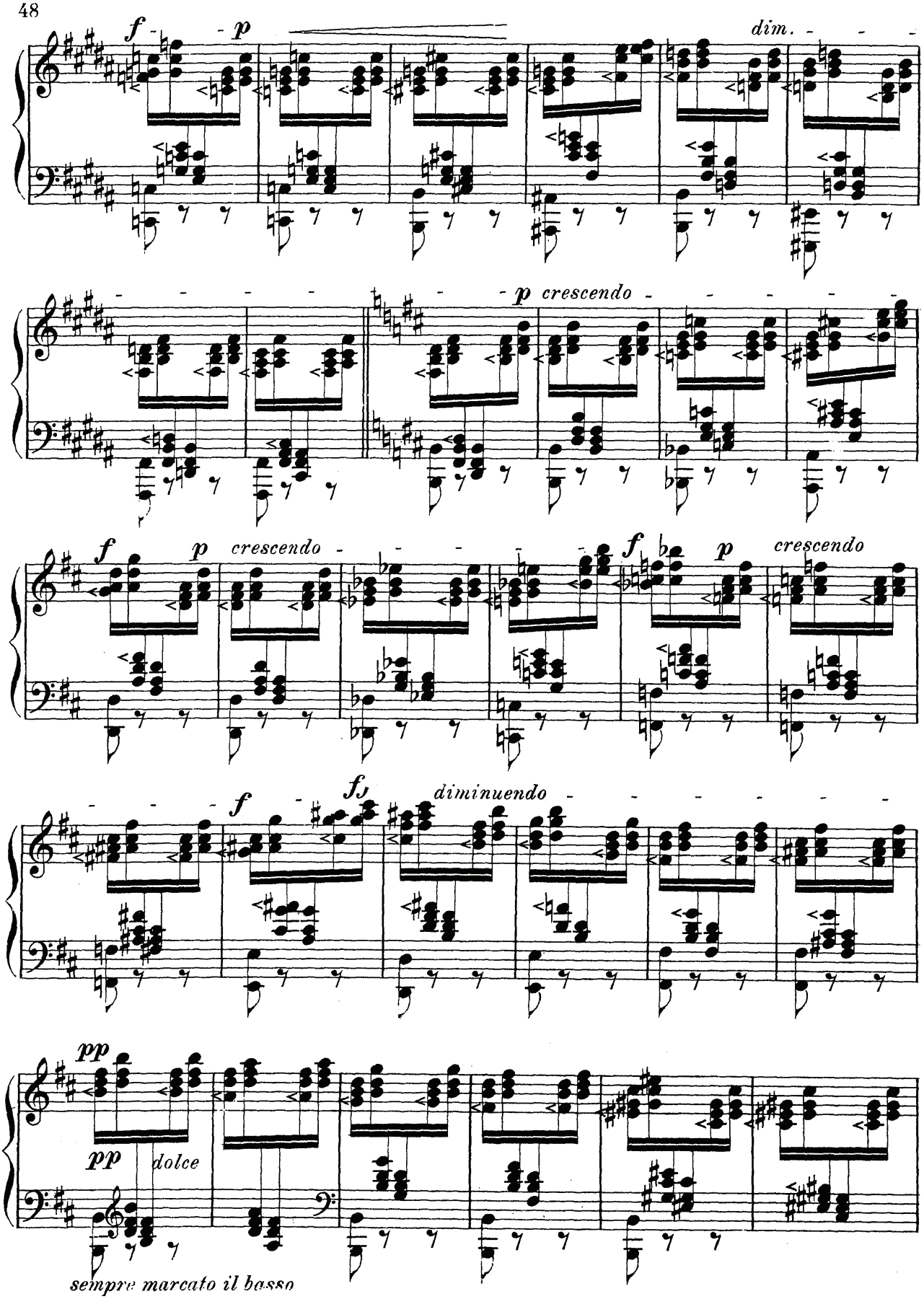

crescendo
f
diminuendo
p
Ped.
Ped.
pp
8
pp
p
pp
8
p
crescendo
f
p crescendo

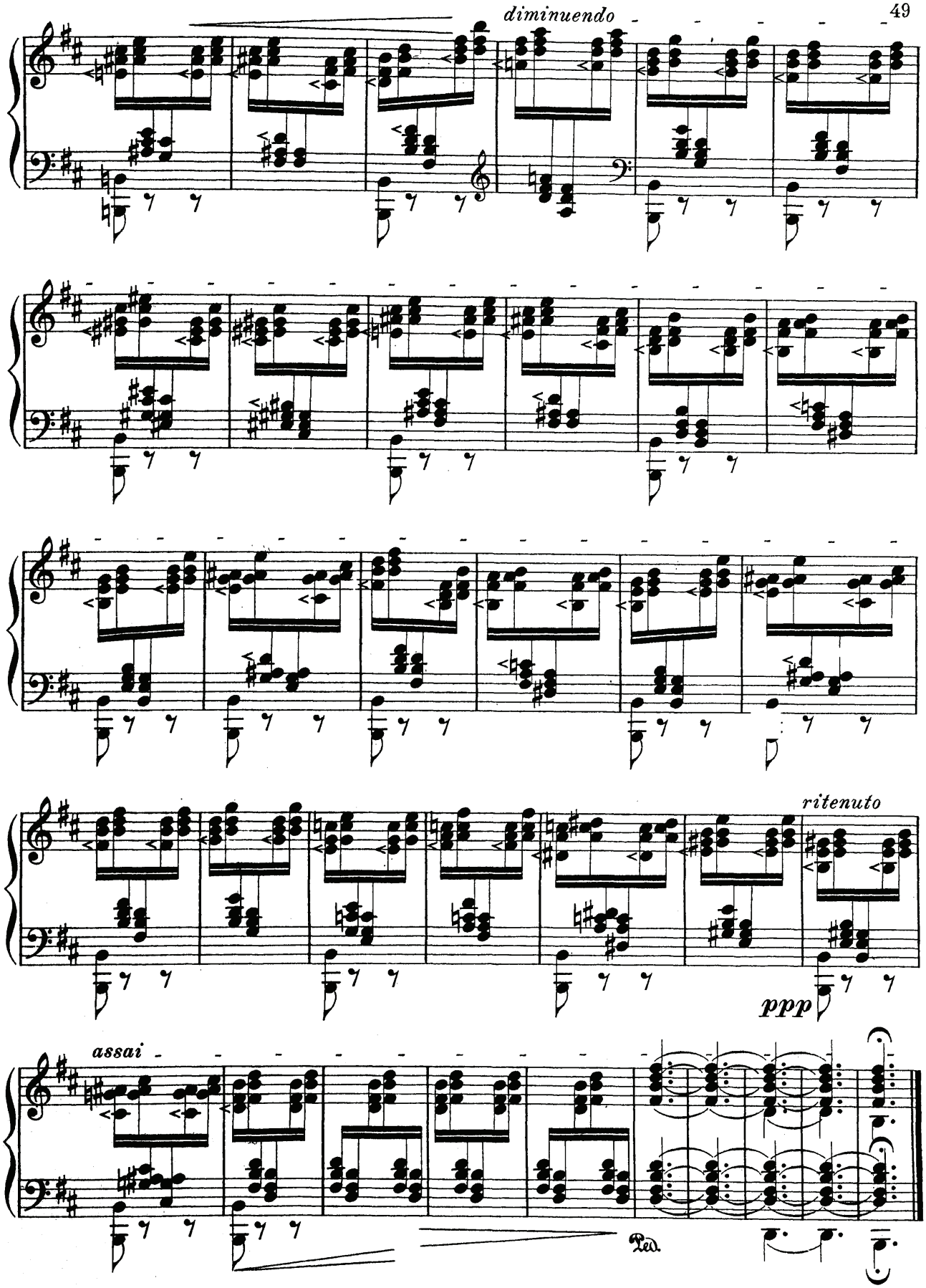

f - p
crescendo
f
8
pp
pp
crescendo
f - p


crescendo
f
p crescendo
f
ff
diminuendo
Ped.
Tempo I.
ritenuto

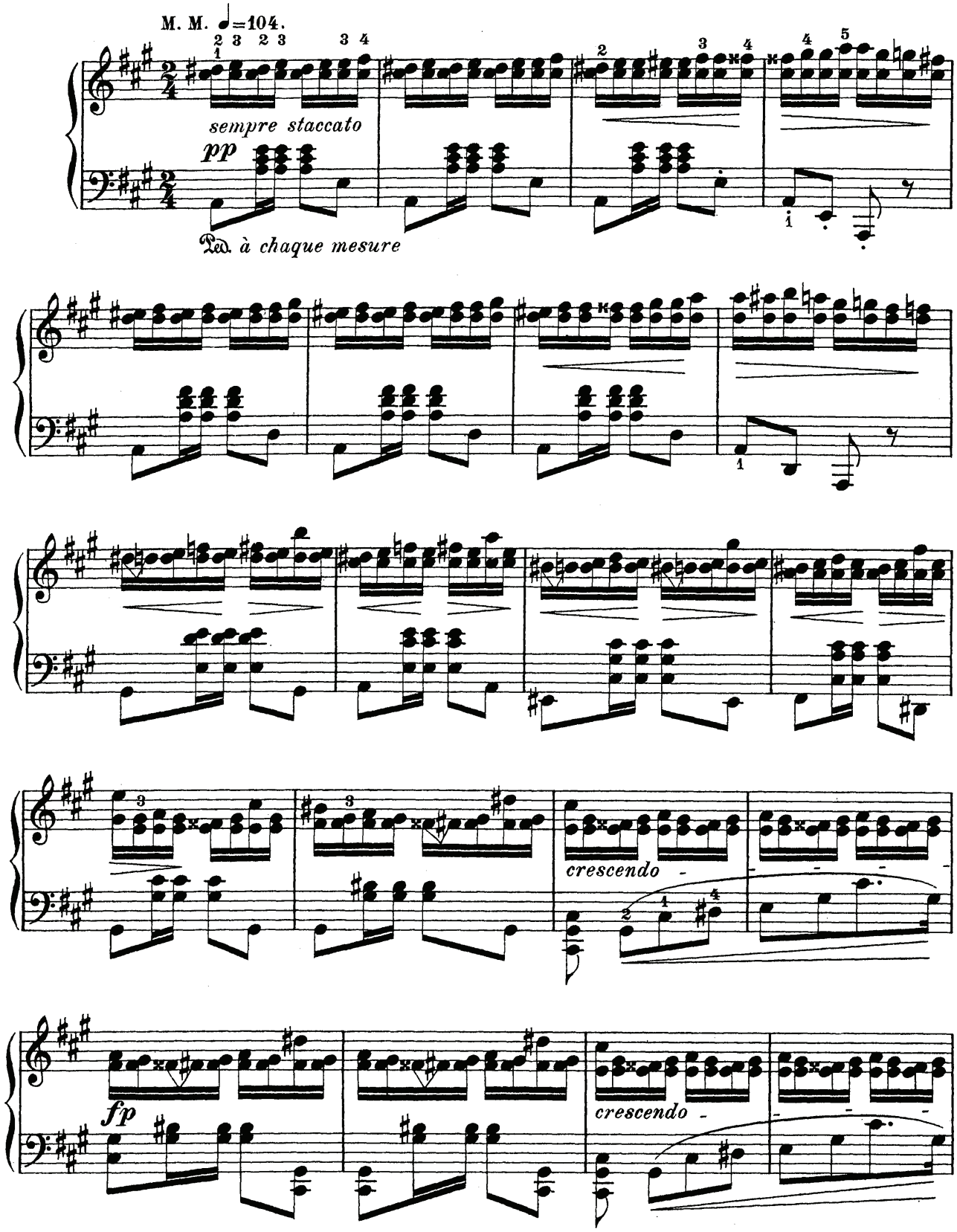

crescendo
dim.
p
crescendo
dim.
p
f
mf
ff
f
dim.
ff

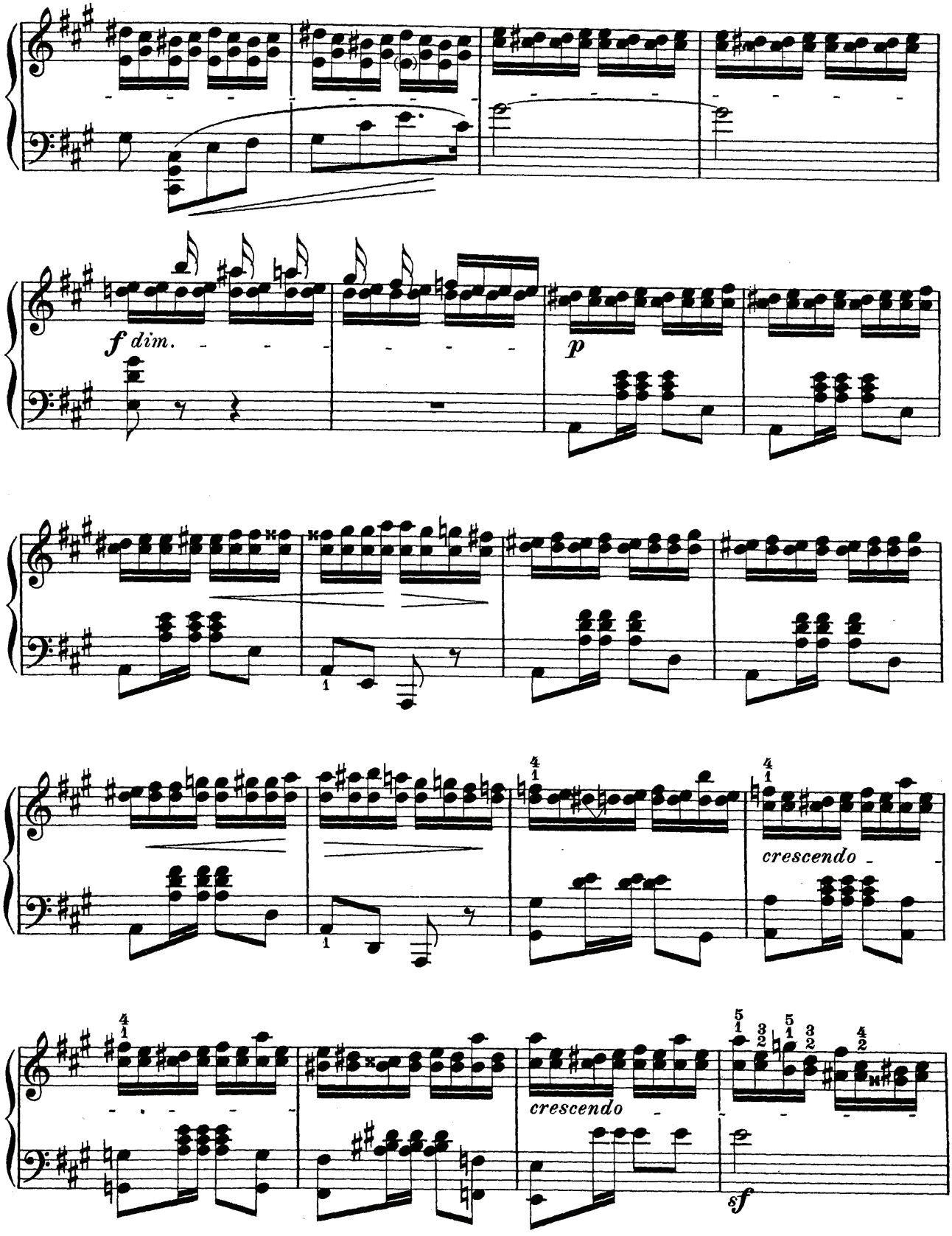

dim.
pp
p
p crescendo
f
p
crescendo

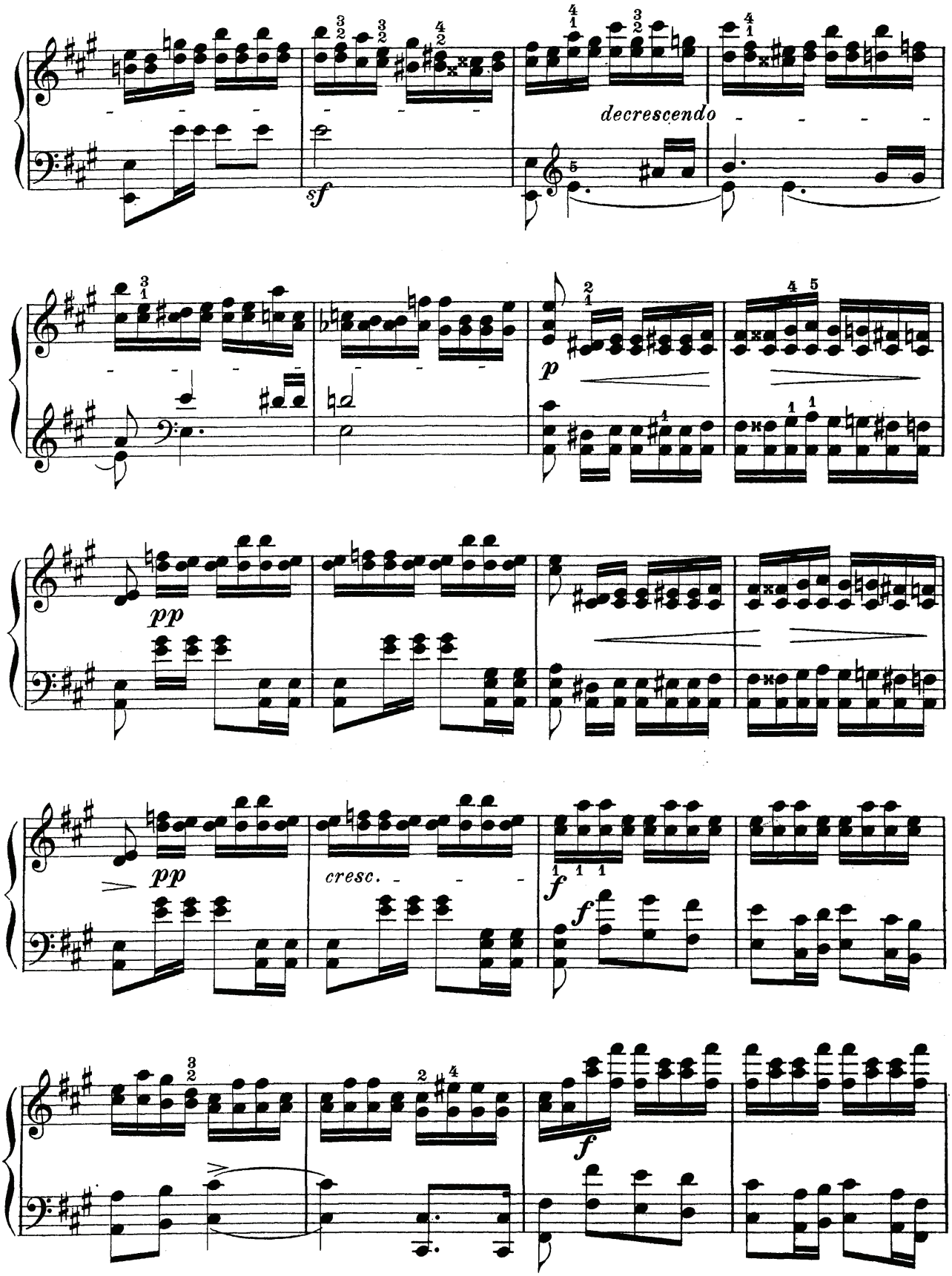

f
p
dim.
p crescendo
f
p crescendo
f
p
crescendo
f
f
diminuendo
pp
pp dolce
sempre marcato il basso

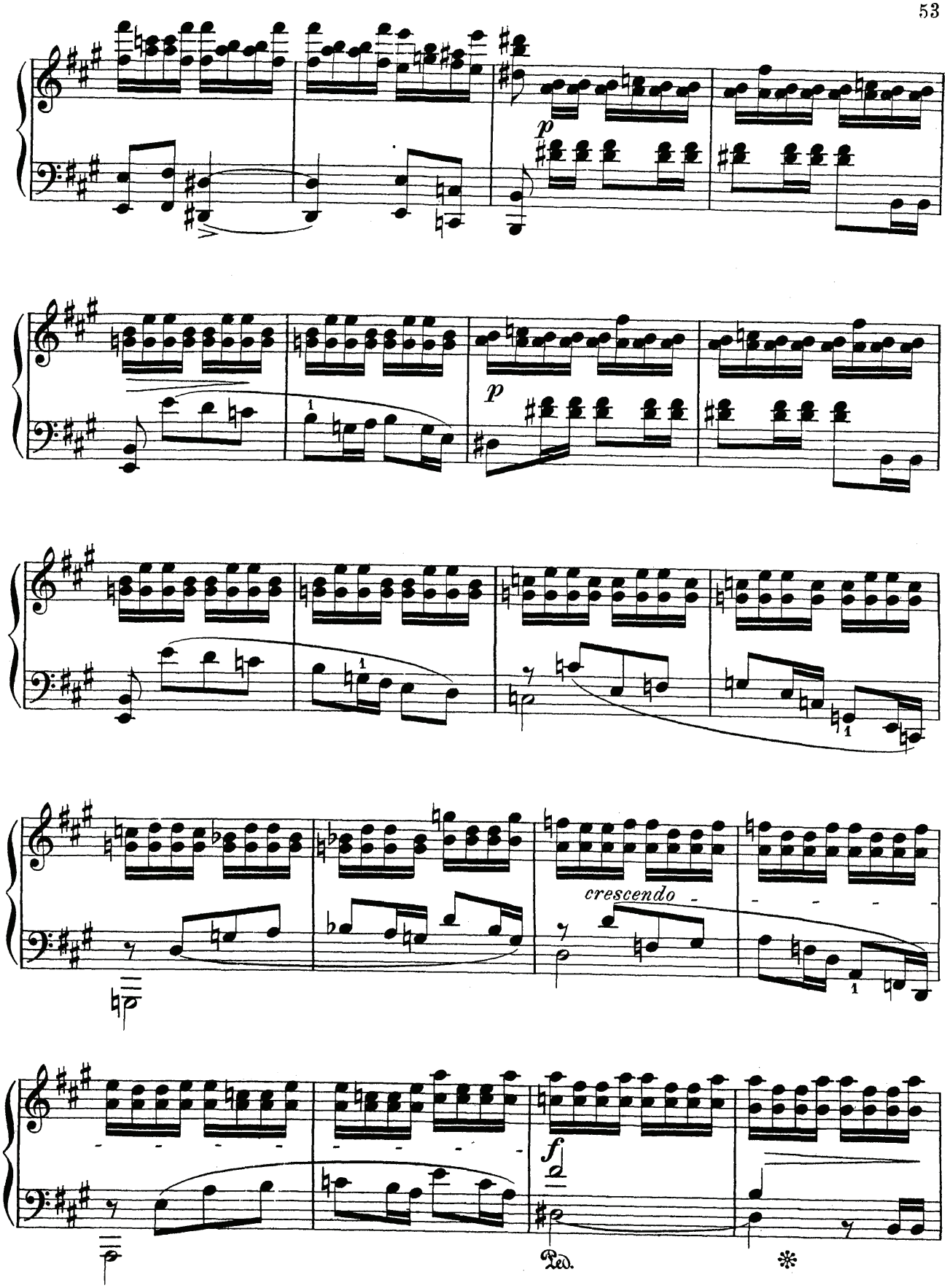

diminuendo
ritenuto
ppp
assai
Ped.

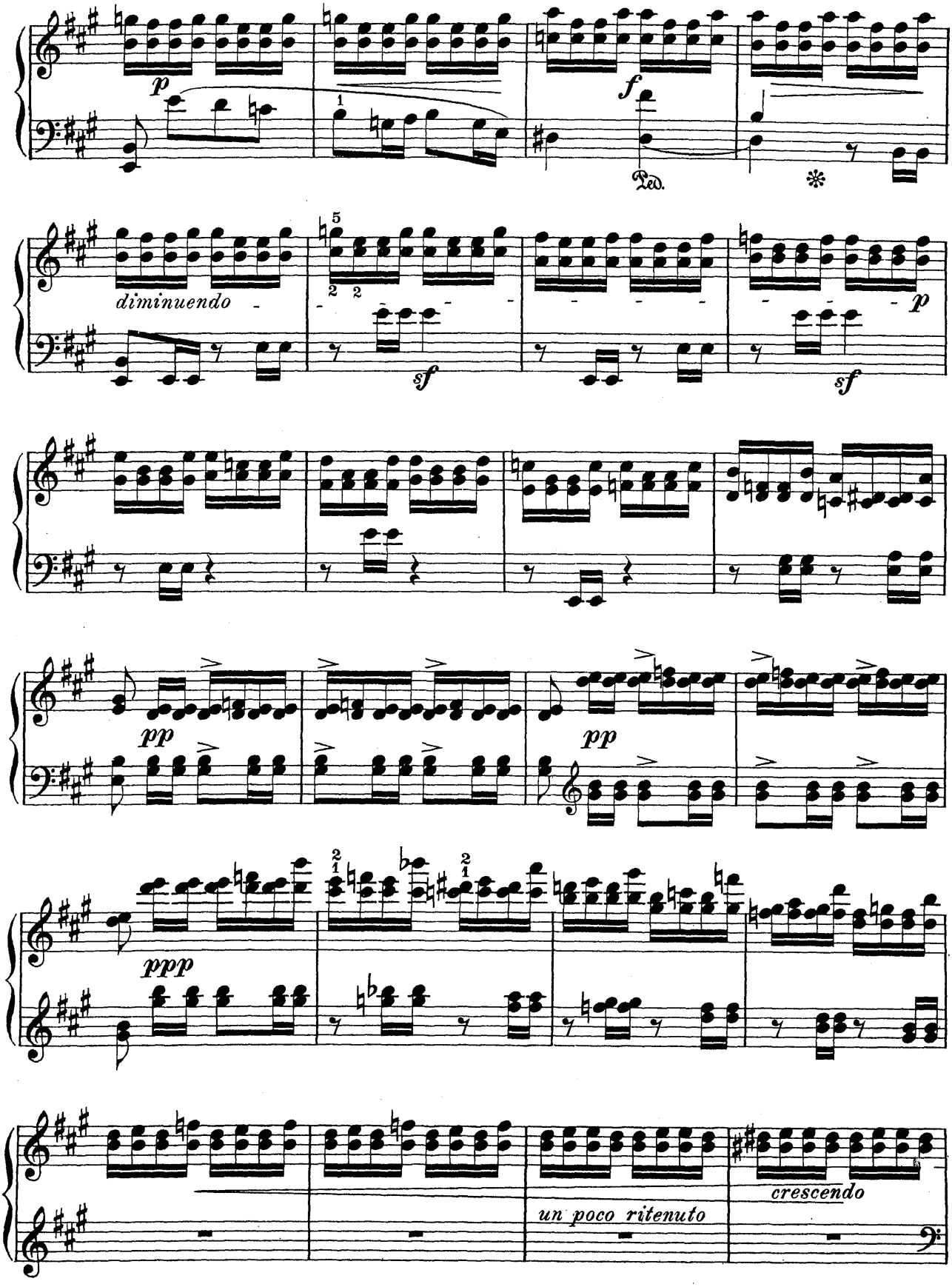
ETUDE
V.

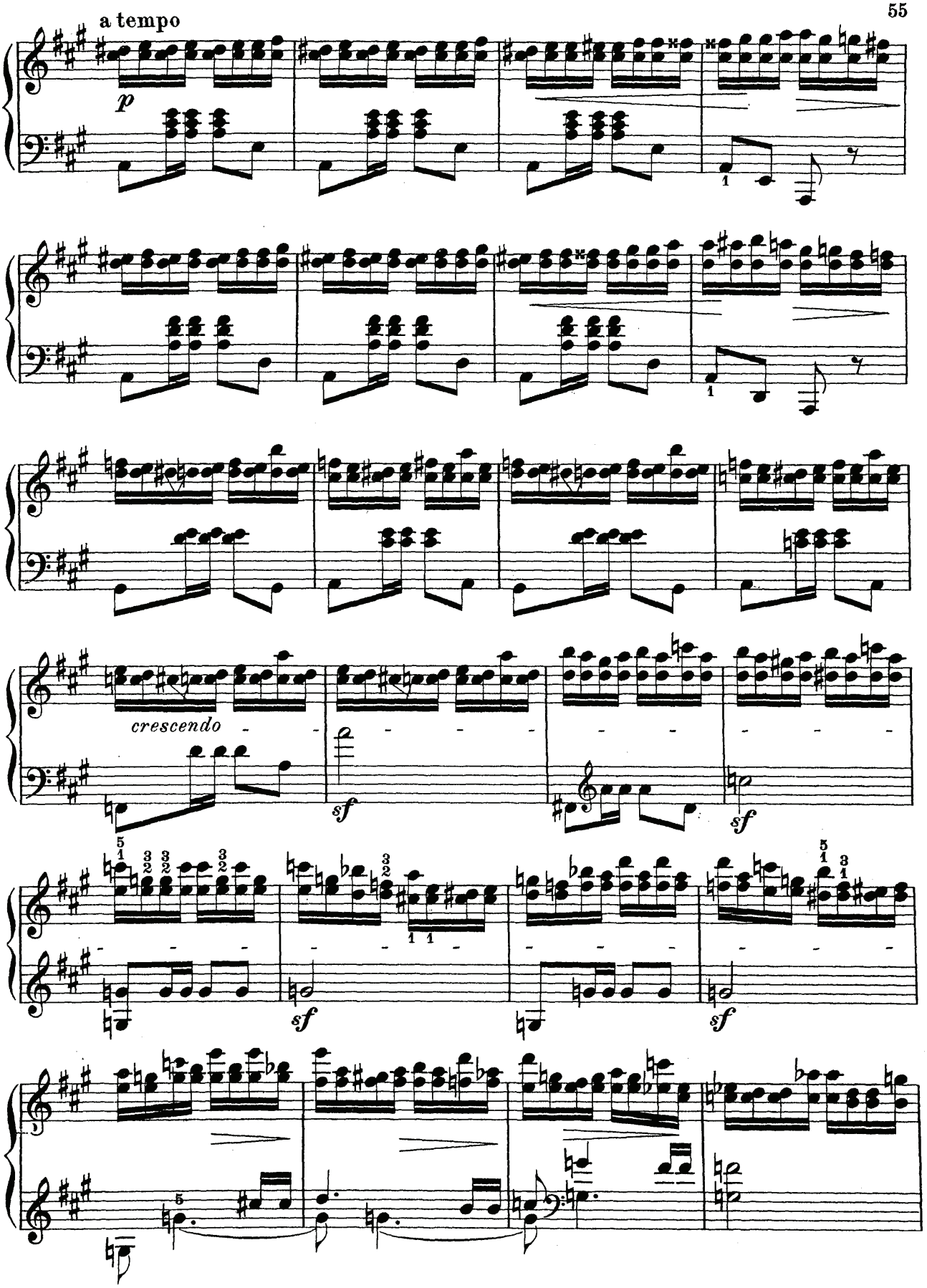

M. M. ♩=104.
sempre staccato
pp
Ped. à chaque mesure
crescendo
fp
crescendo

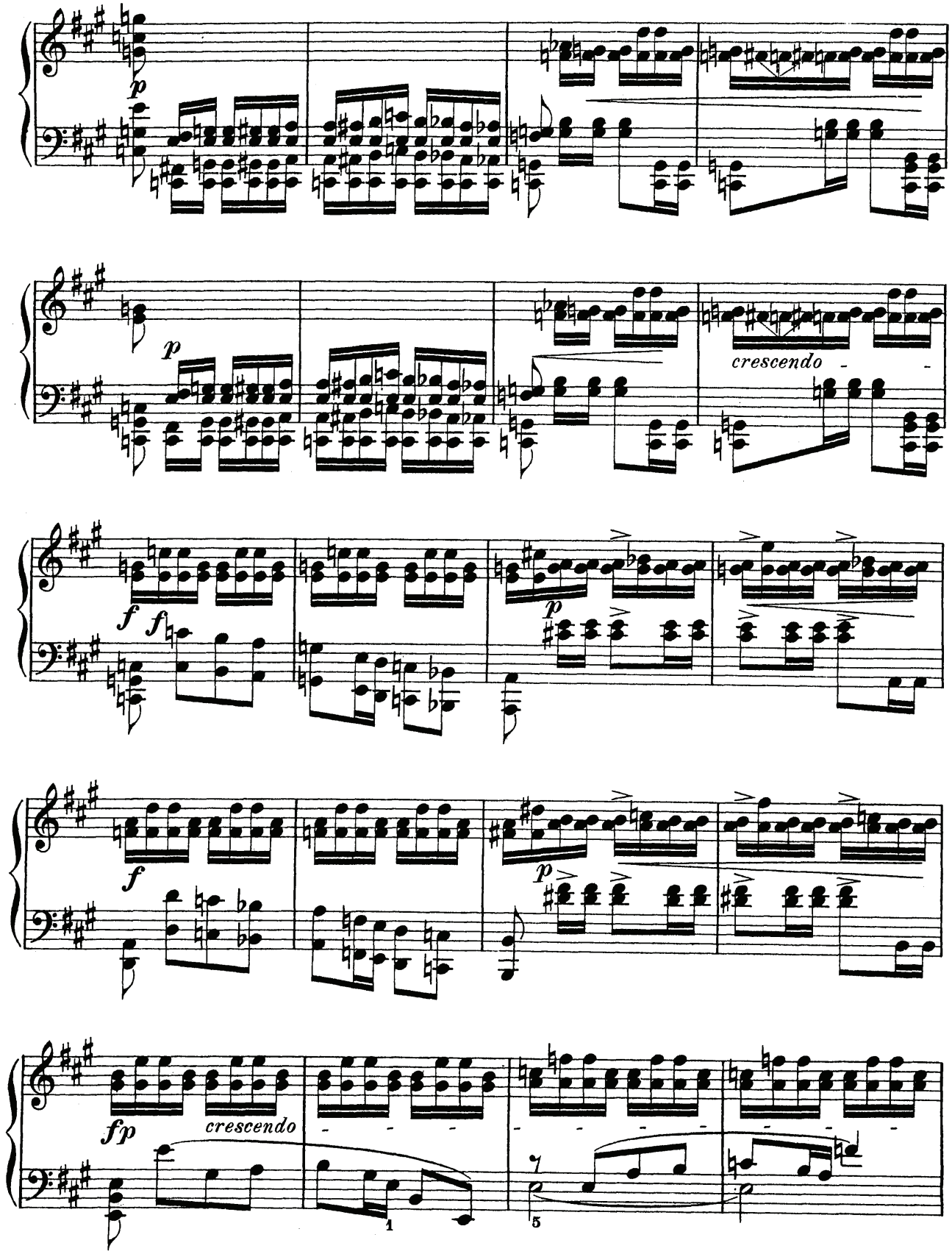

f dim.
p
crescendo
crescendo
sf

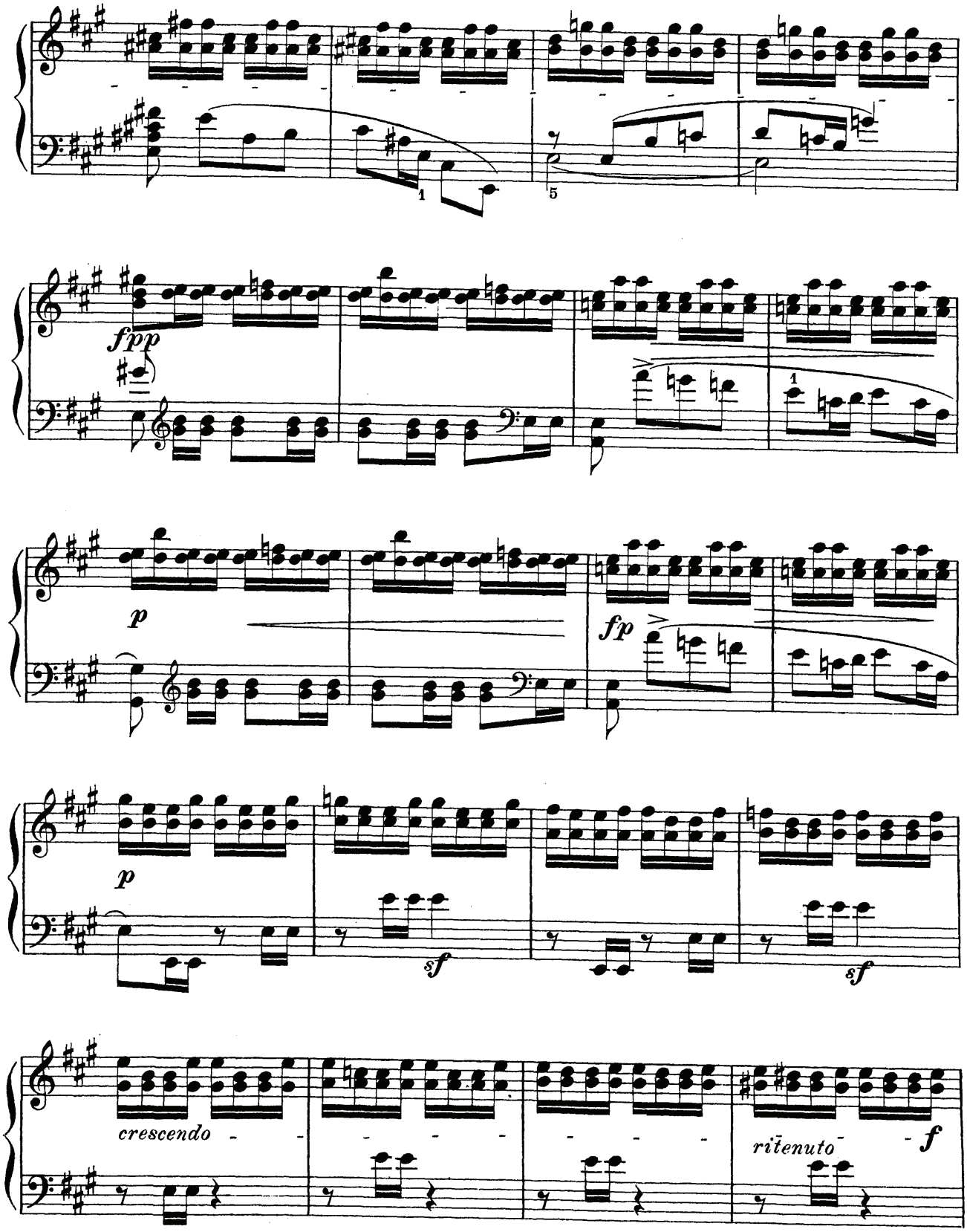

decrescendo
sf
p
pp
pp
cresc.
f
f
f

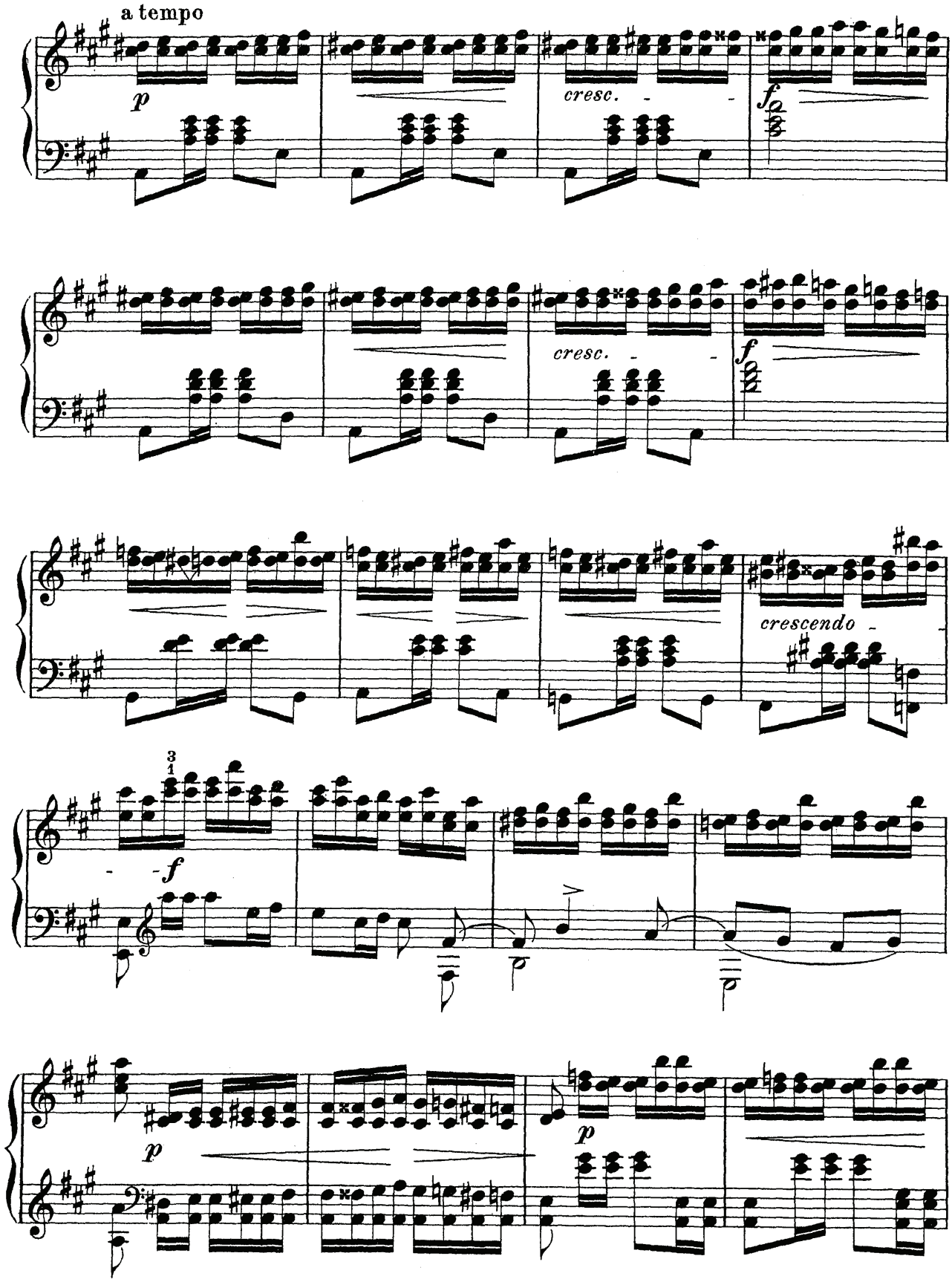

p
p
crescendo
f
Ped.
*

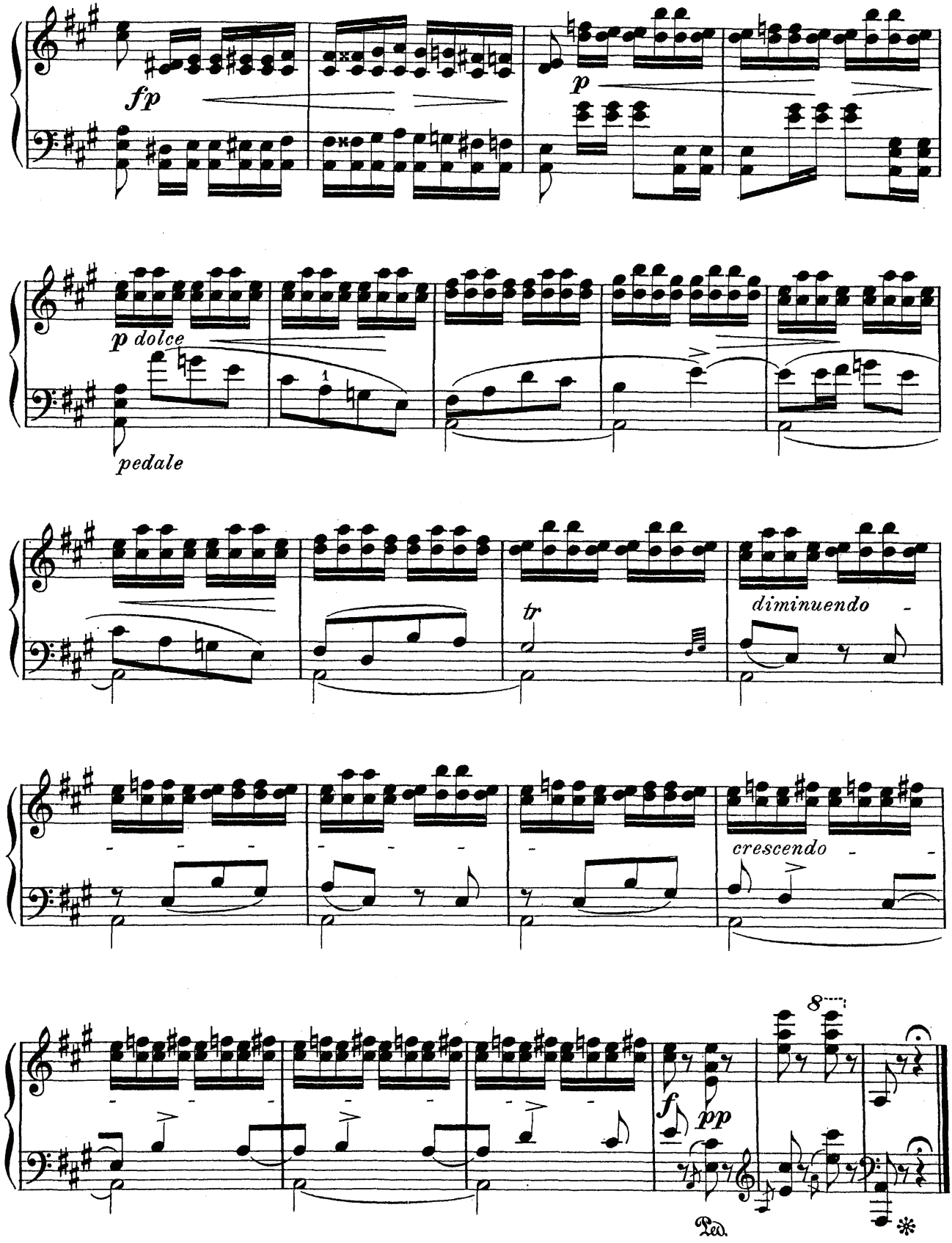

p
f
Ped.
diminuendo
sf
p
sf
pp
pp
ppp
un poco ritenuto
crescendo


a tempo
p
crescendo
sf
sf
sf
sf


p
p
crescendo
f
f
p
f
p
fp
crescendo
1
5


fpp
p
fp
p
sf
sf
crescendo
ritenuto
f

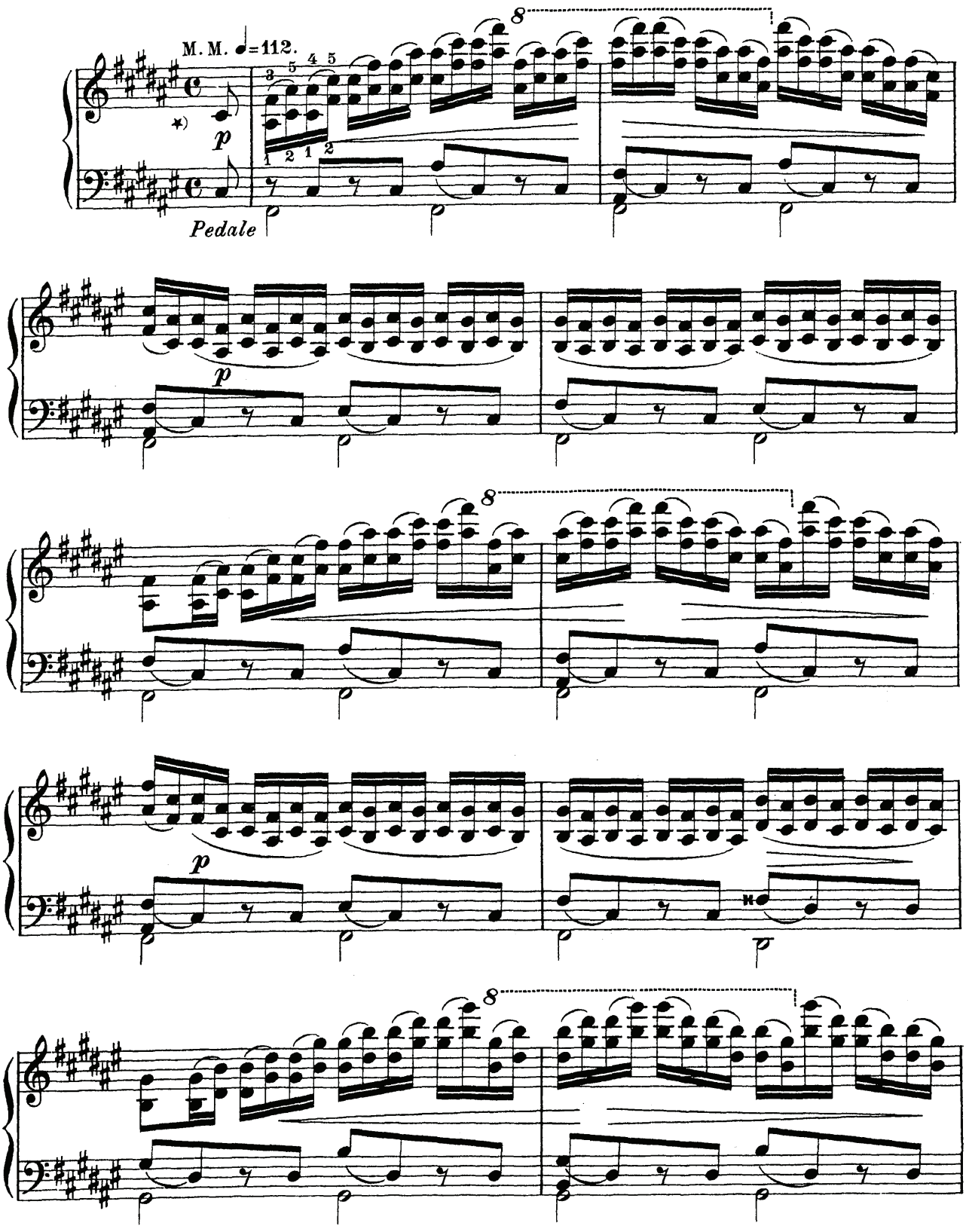

a tempo
p
cresc.
f
cresc.
f
crescendo
3
1
f
p
p

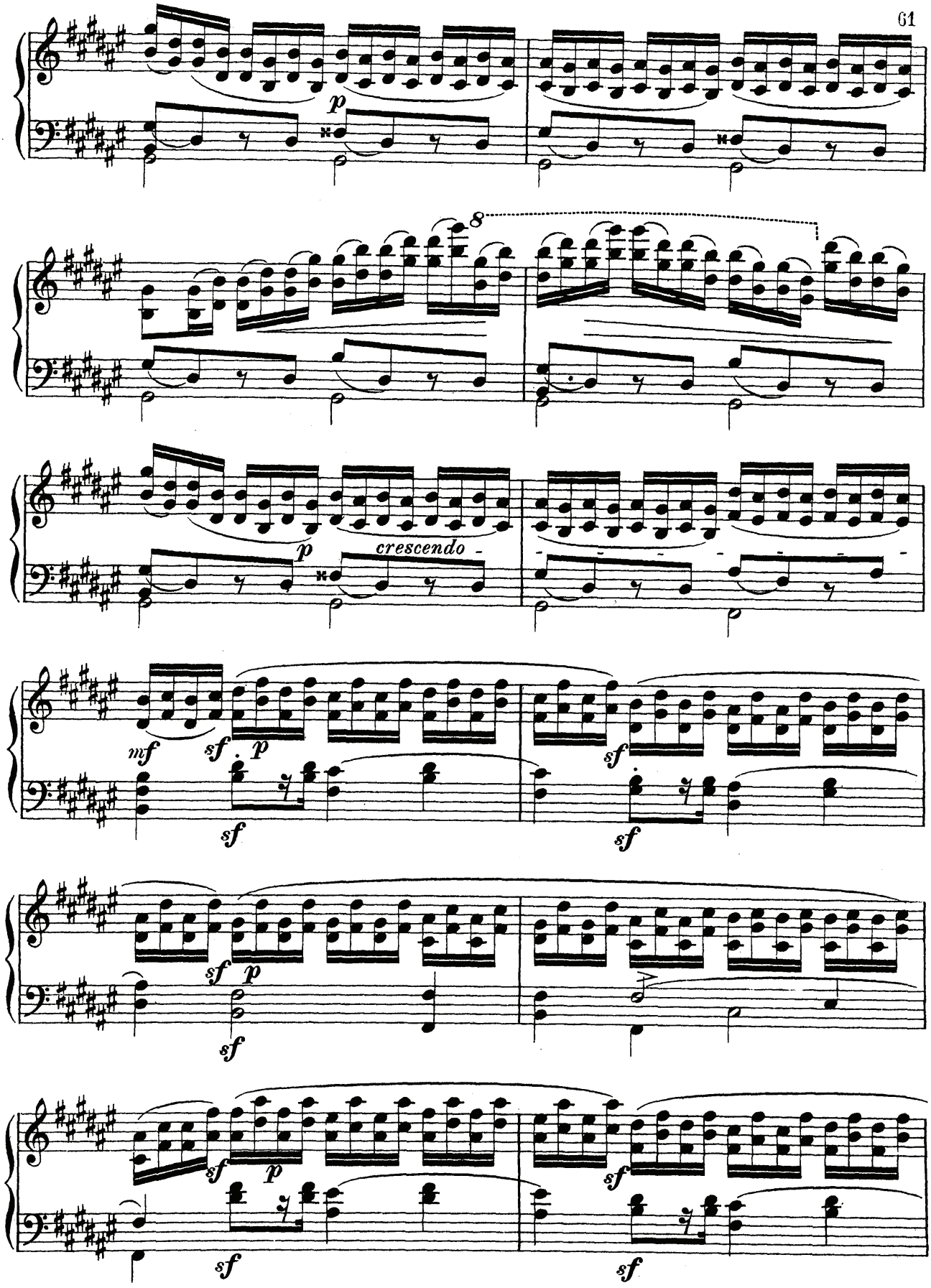

fp
p
p dolce
pedale
tr
diminuendo
crescendo
f
pp
8
Ped.

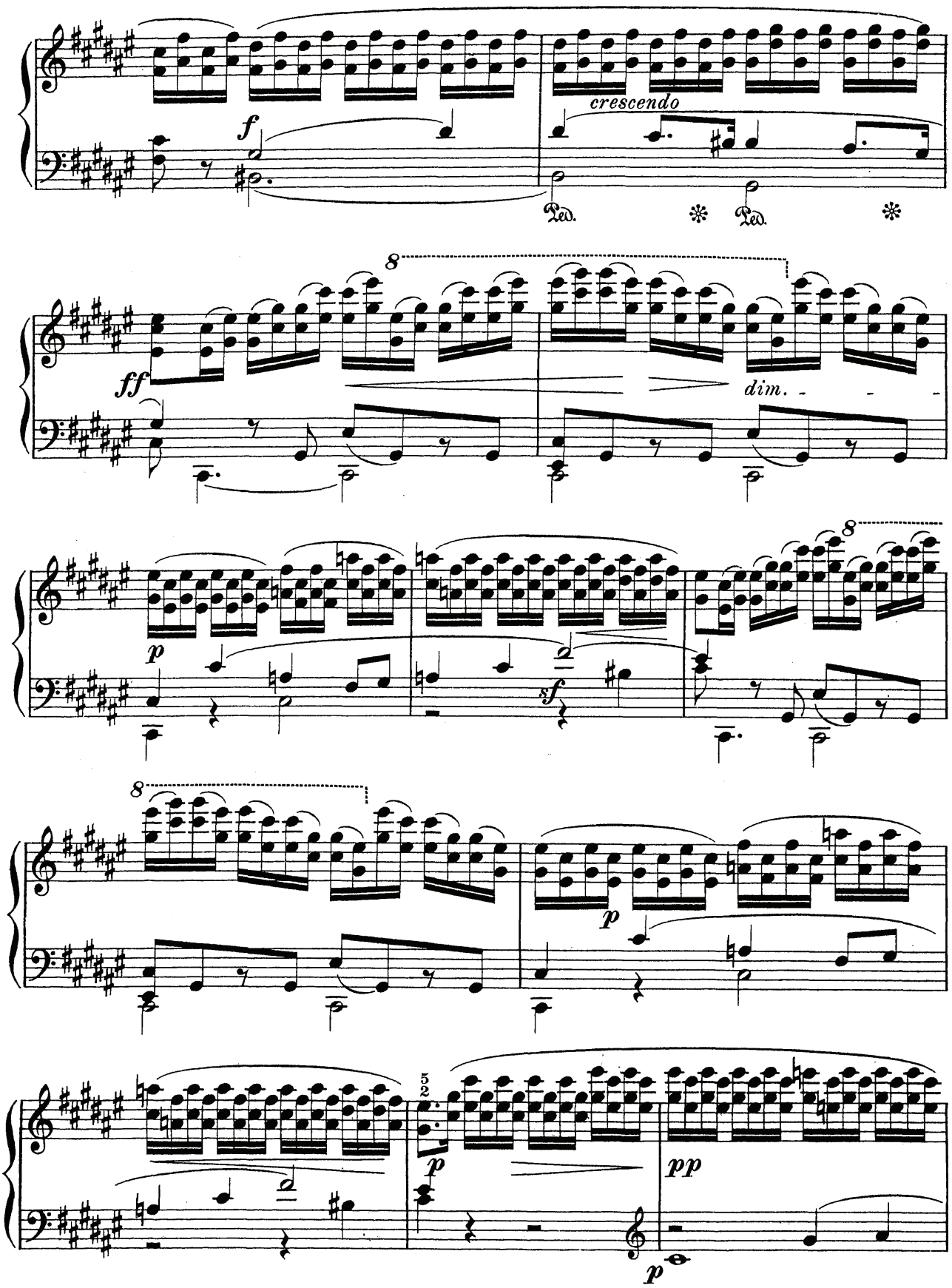
ETUDE

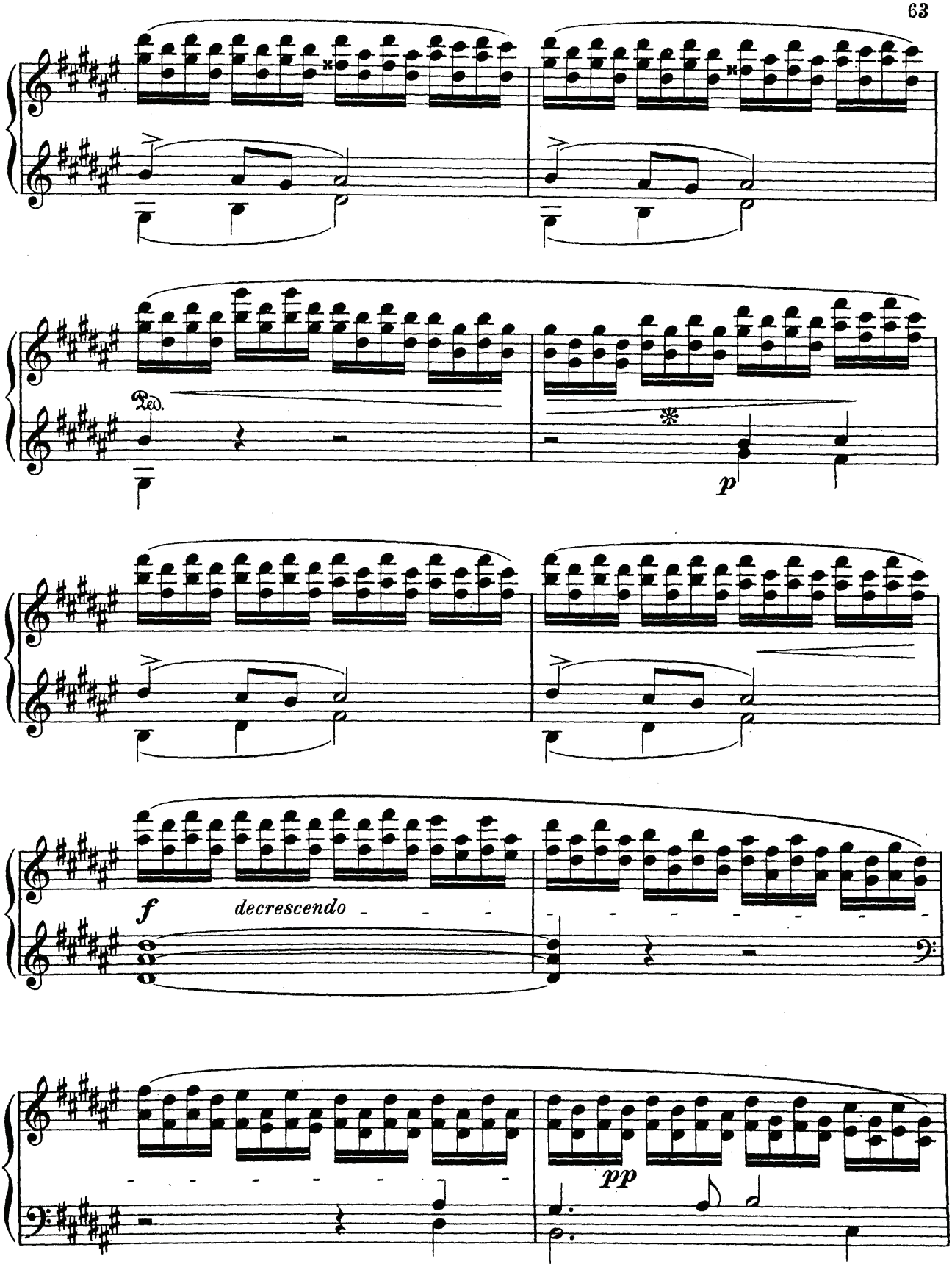
VI.

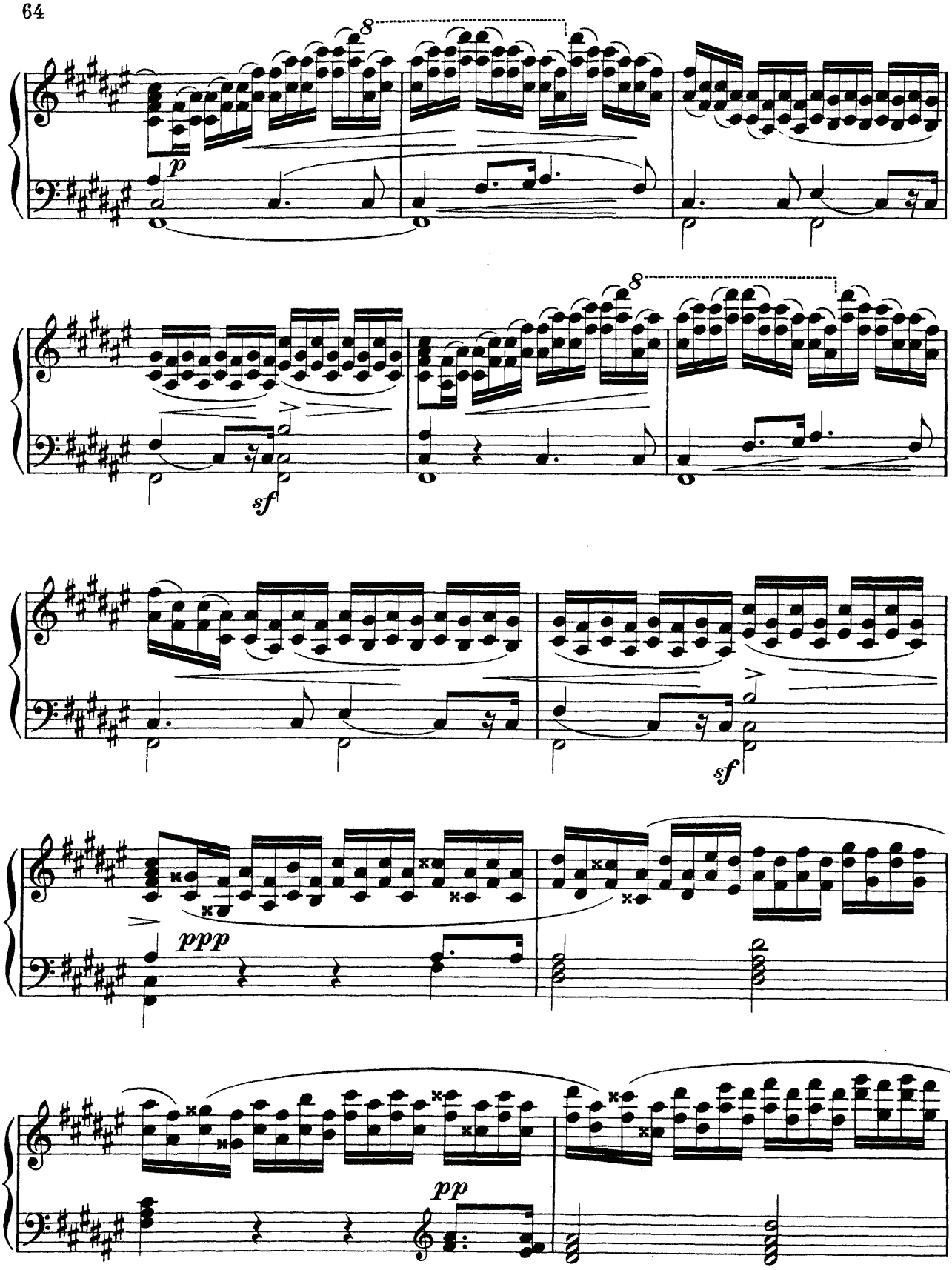
*) Es ist sehr rathsam, beim Einüben die Partie der rechten Hand gleichzeitig auch mit der linken um zwei Oktaven tiefer zu spielen.

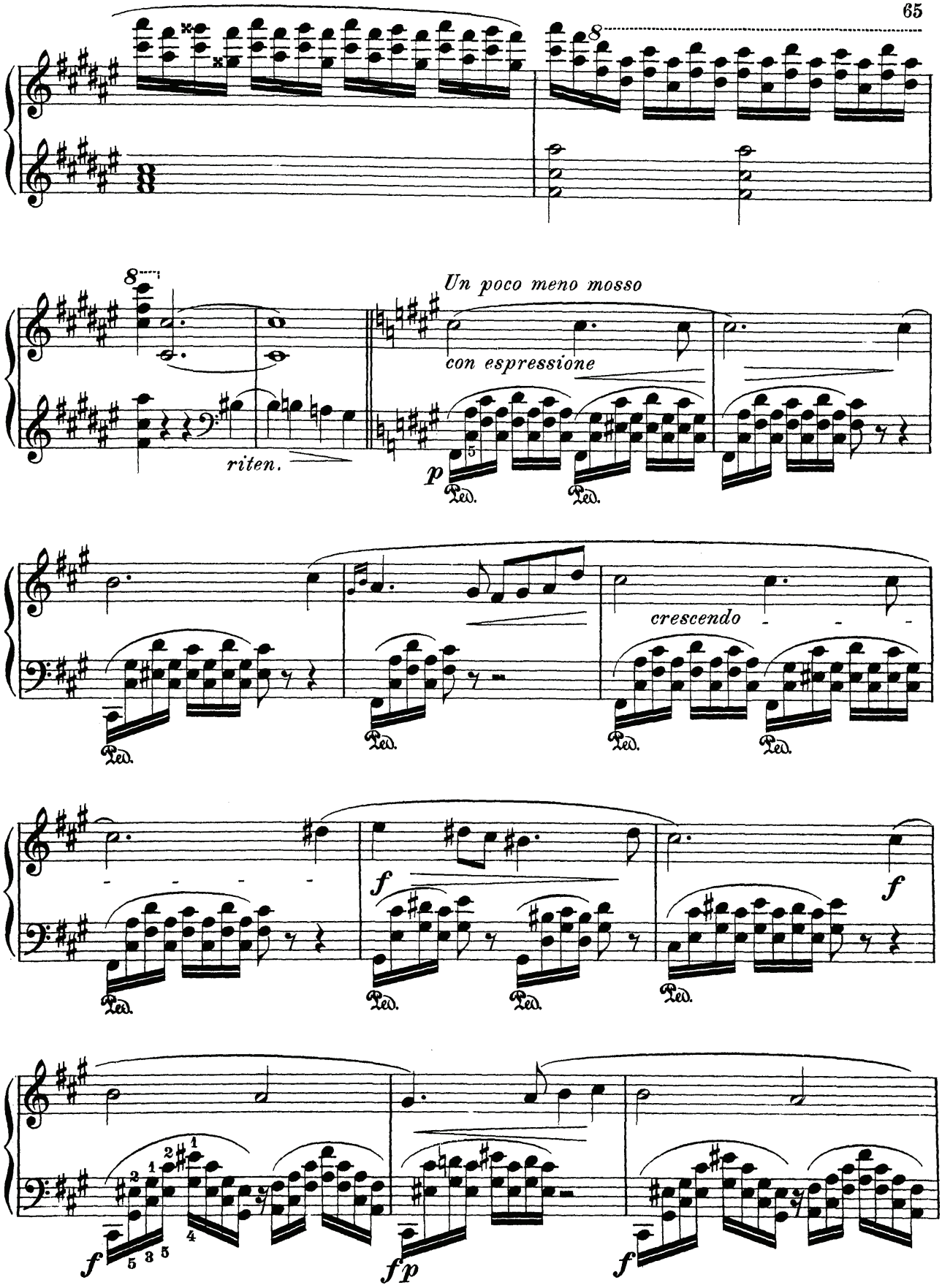


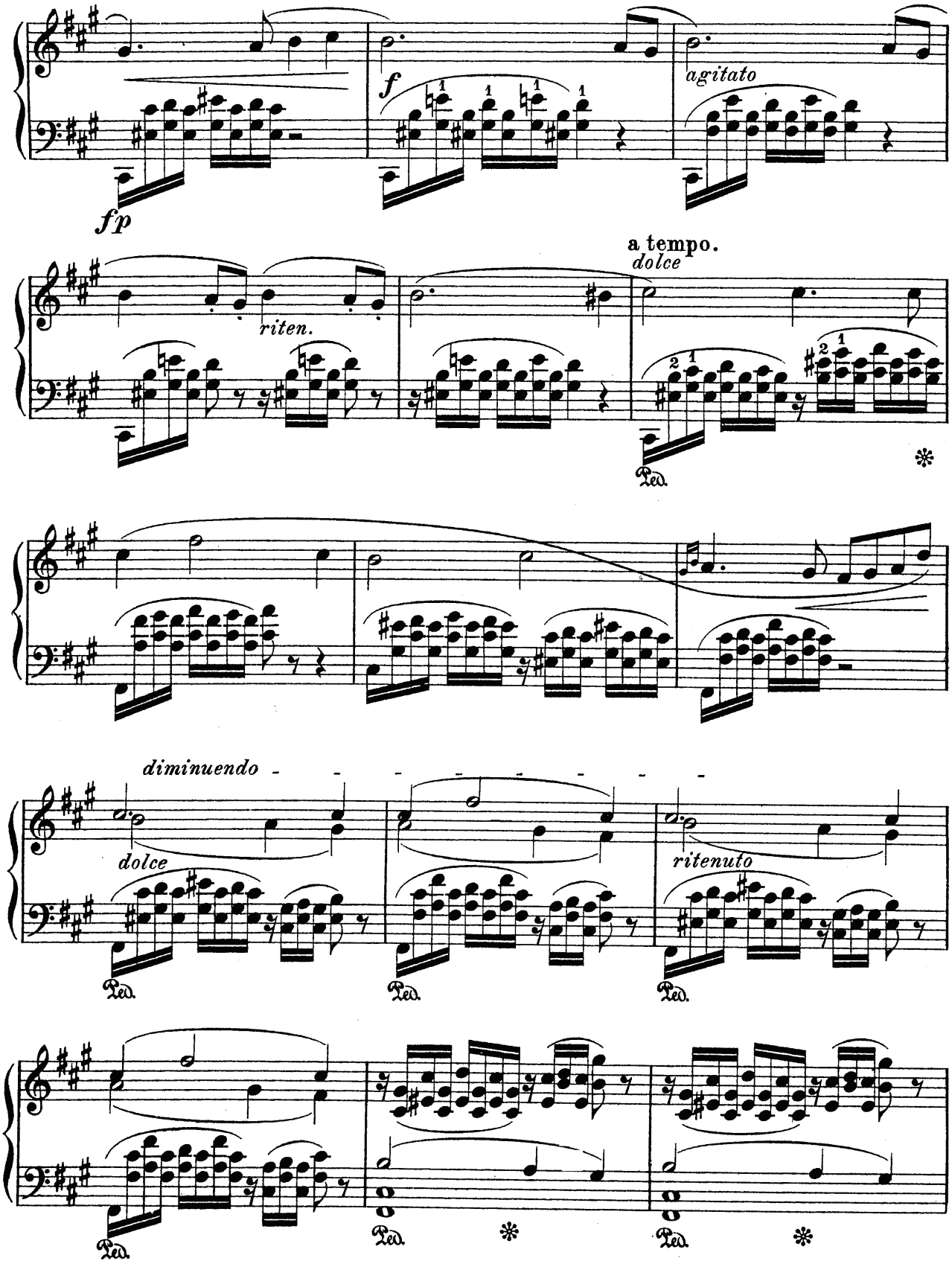

p
8
p
crescendo
mf
sf
p
sf
sf
sf
p
sf
sf
sf
p
sf
sf

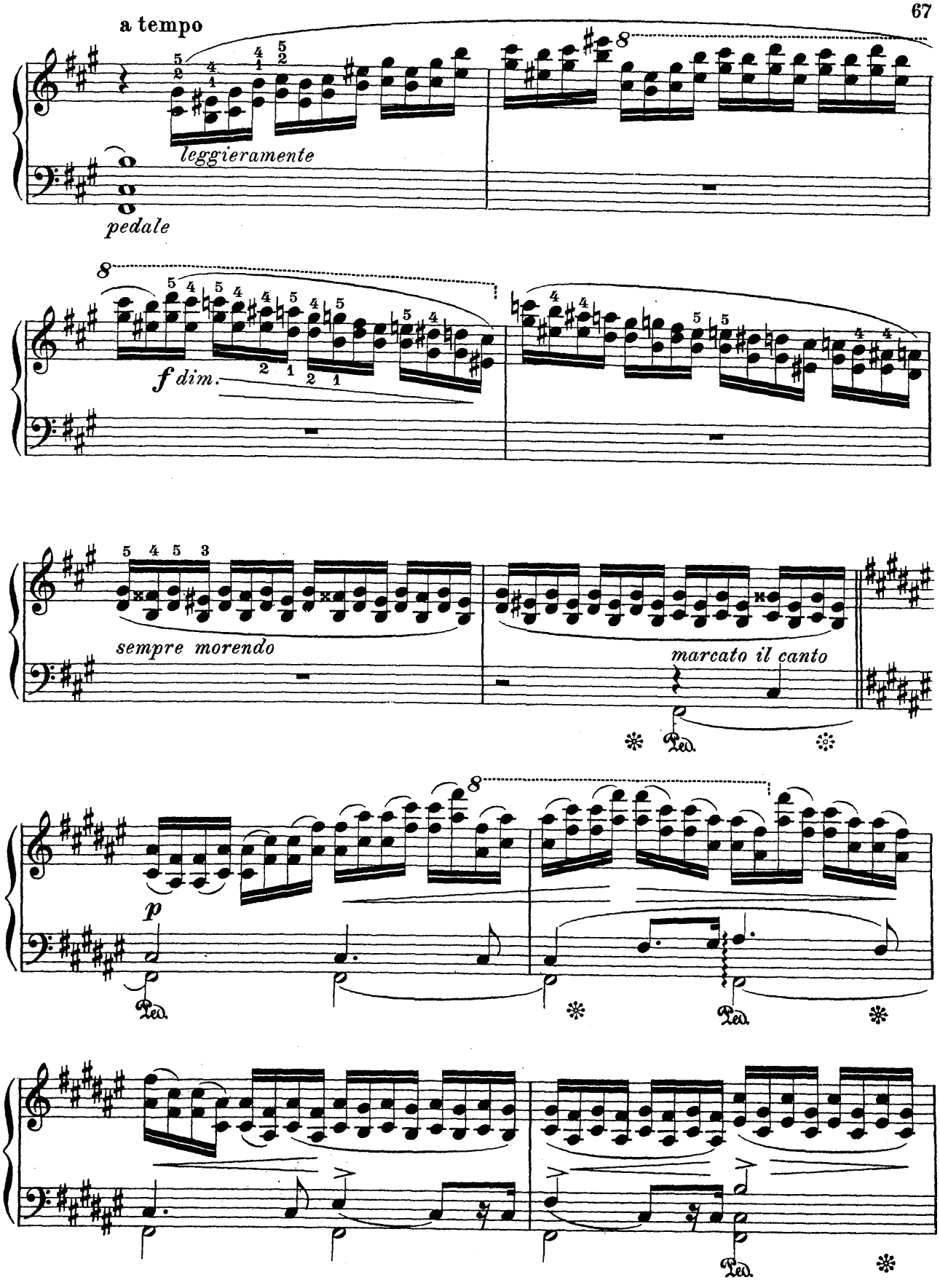

f
crescendo
Ped.
Ped.
8
ff
dim.
8
p
sf
8
p
52
p
pp
p

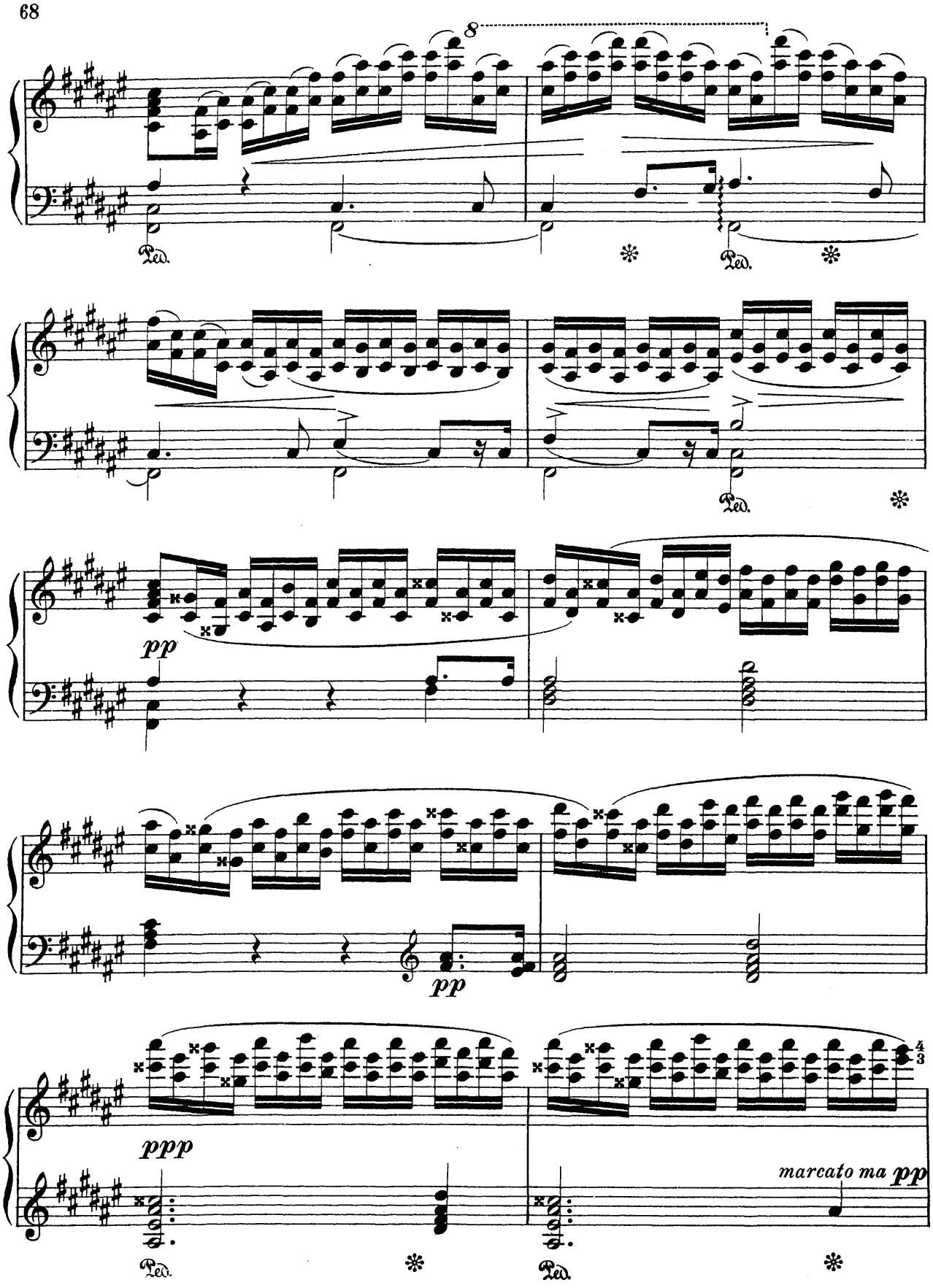

Ped.
p
f
decrescendo
pp

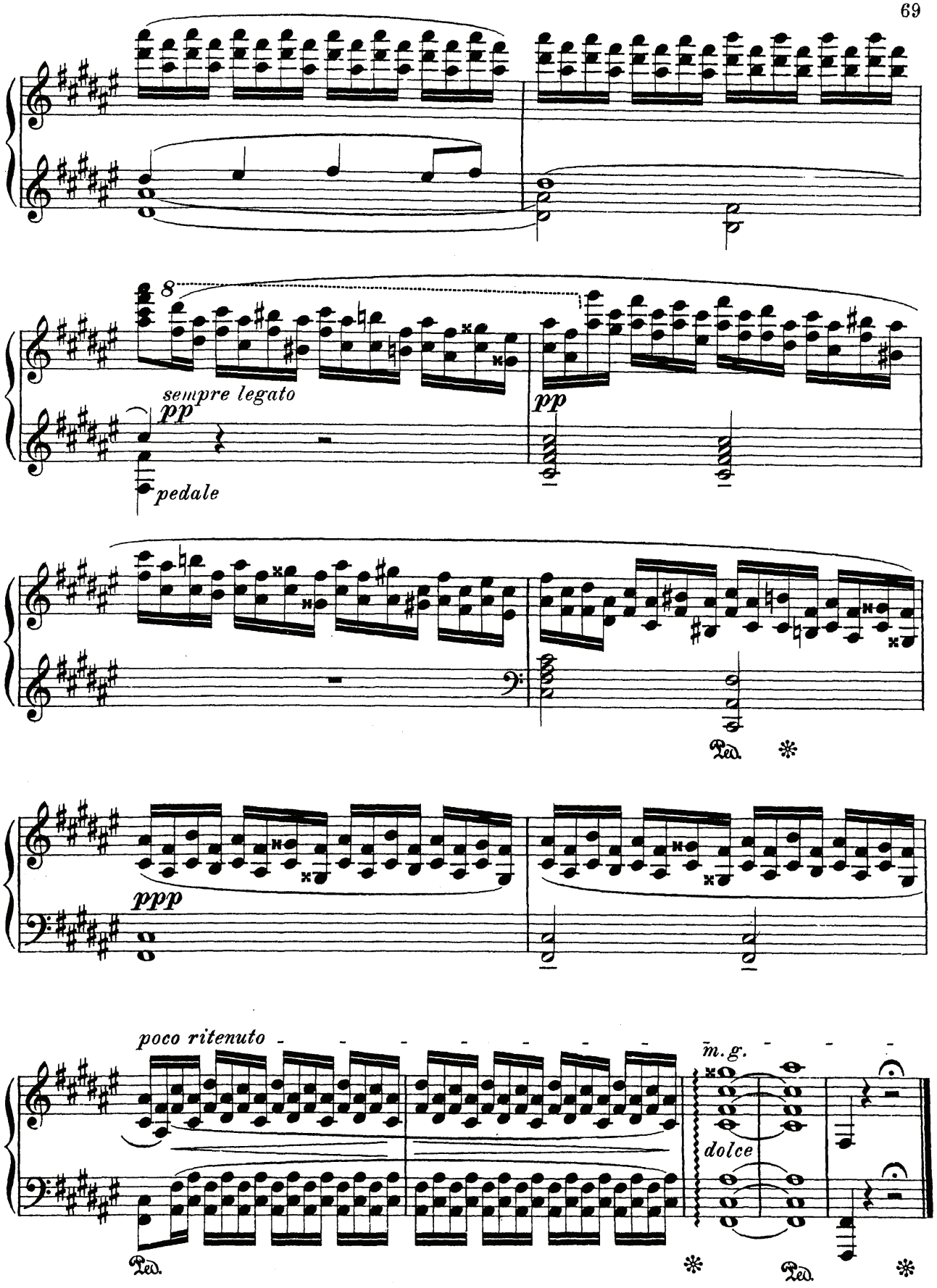

8
p
8
sf
sf
ppp
pp


8
8
riten.
Un poco meno mosso
con espressione
p
Ped.
crescendo
f
fp


fp
f
agitato
riten.
a tempo.
dolce
Ped.
diminuendo
dolce
ritenuto


a tempo
leggieramente
pedale
f dim.
sempre morendo
marcato il canto
p
Ped.


8
Ped.
Ped.
Ped.
pp
pp
ppp
marcato ma pp
Ped.
Ped.


8
sempre legato
pp
pedale
pp
Ped.
ppp
poco ritenuto
m.g.
dolce
Ped.
Ped.